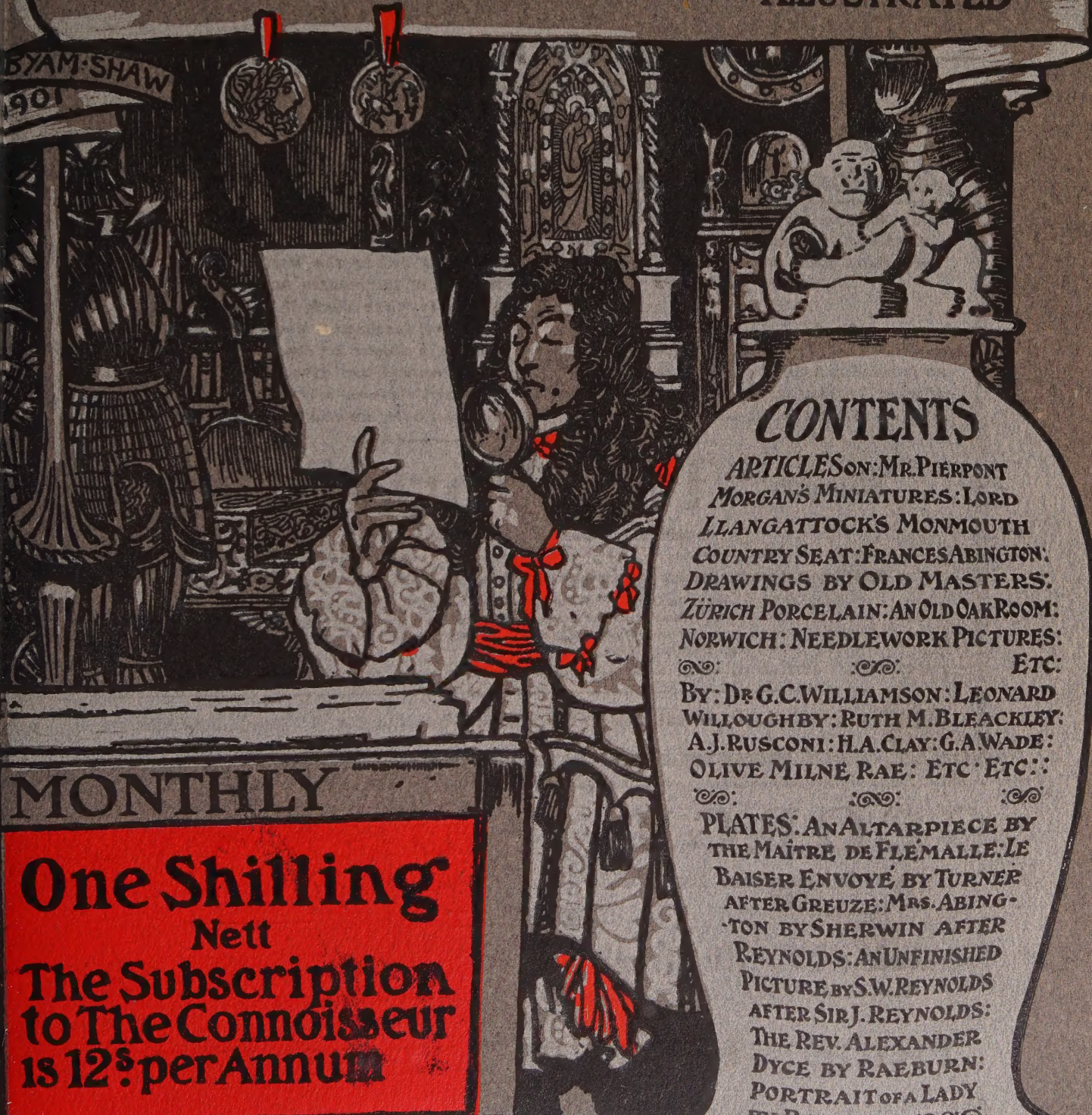


THE

# CONNOISSEUR

A MAGAZINE FOR COLLECTORS  
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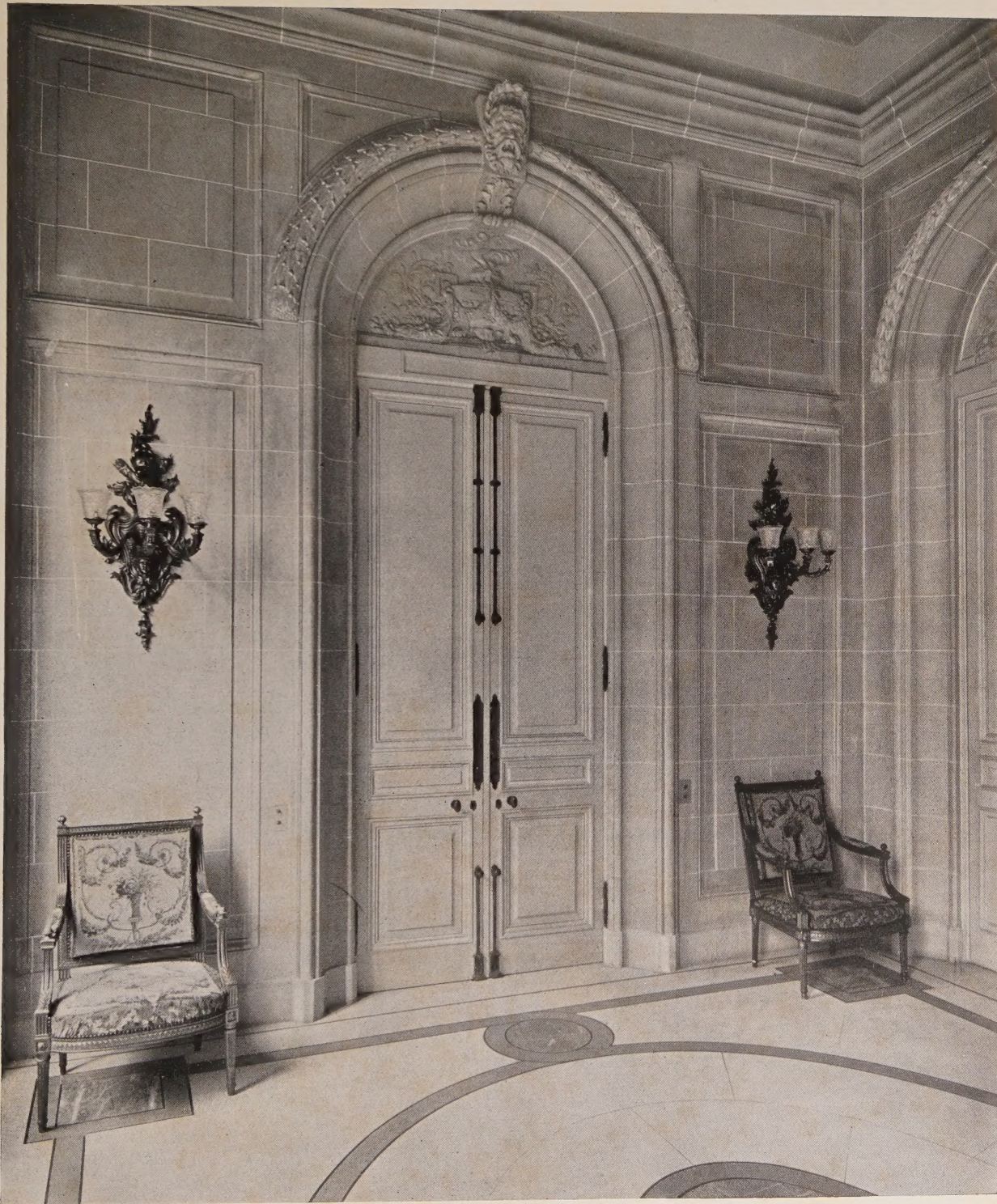
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**T**HIS LIST is compiled for the purpose of bringing readers of "THE CONNOISSEUR" into direct communication with private individuals who wish to buy or sell works of Art and Curios. **The charge is 2d. for each word, which must be prepaid and sent in by the 10th of every month.** Special terms quoted for illustrated announcements. All letters to be addressed: "THE CONNOISSEUR" REGISTER, No. —, 95, Temple Chambers, Temple Avenue, E.C.; and replies (with a loose unused stamp for each answer), sent in a blank envelope, with the number at the top right-hand corner. If a stamp is not sent with each reply, the Proprietors cannot be responsible for the forwarding of same to the advertiser. **No responsibility is taken by us with regard to any sales effected.** All advertisements to be sent to the Advertisement Manager, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

**SPECIAL NOTICE.**—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

**Wanted.**—Hanging bow-fronted Curio Cabinet. [No. R2,482]

**Antique English Fan.**—Sticks and guards ivory carved, pierced; jewel studs; mounted black Brussels lace, thirty years ago, and then valued at £20. What offers? [No. R2,483]

**Original unpublished Ode.**—*Triumph of Innocence*; beautiful copy presented Queen Caroline; water-colour drawings, blue morocco, gilt, Royal Crown cypher. [No. R2,484]

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**Wanted.**—Old Silver Caddy Spoons, pierced, filigree or engraved preferred. [No. R2,494]

**Wanted.**—Aquatints of *Capture of El Gamo*, by Speedy, and *Action of Hussar and Thetis against five French Vessels*, after Pocock. [No. R2,495]

**Miniatures on Ivory.**—Small collection for sale. Approval. [No. R2,496]

**For Sale.**—Fine Brussels Tapestry, wool and silk, 17th century. Height, 13 ft. 3½ in.; length, 13 ft. 1½ in. Photo. on application. [No. R2,497]

**For Sale.**—Oil Painting, by James Peel, *Hunting Scene*. Value, £30; nearest offer. [No. R2,498]

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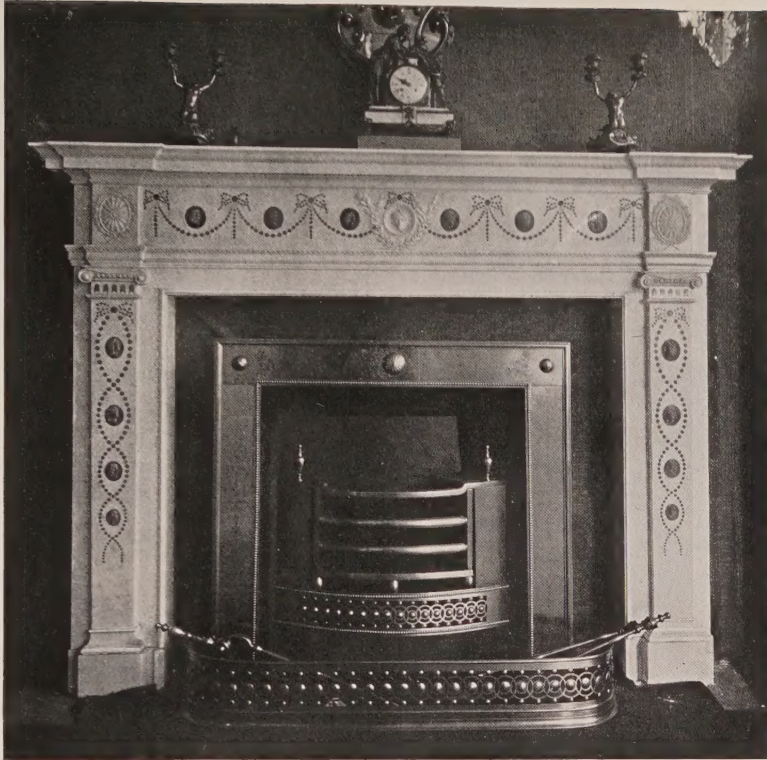
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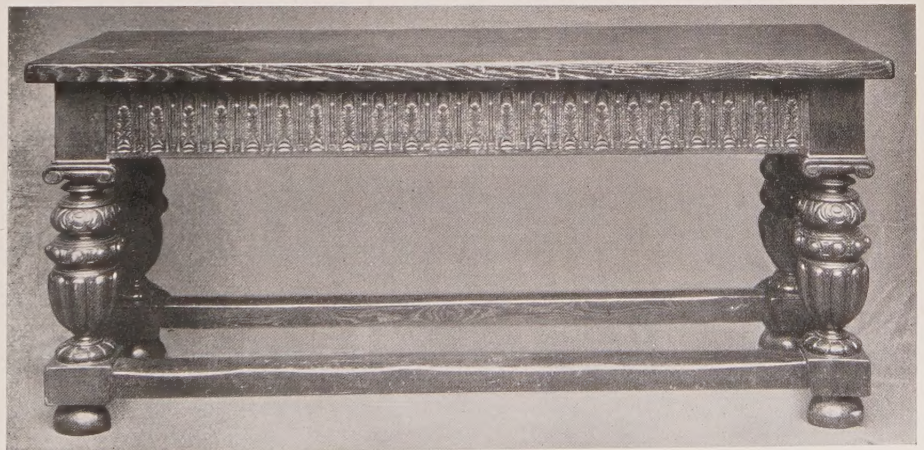


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*continued from page 2.*

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**Nonsuch Chest.**—May be seen in London. [No. R2,509]

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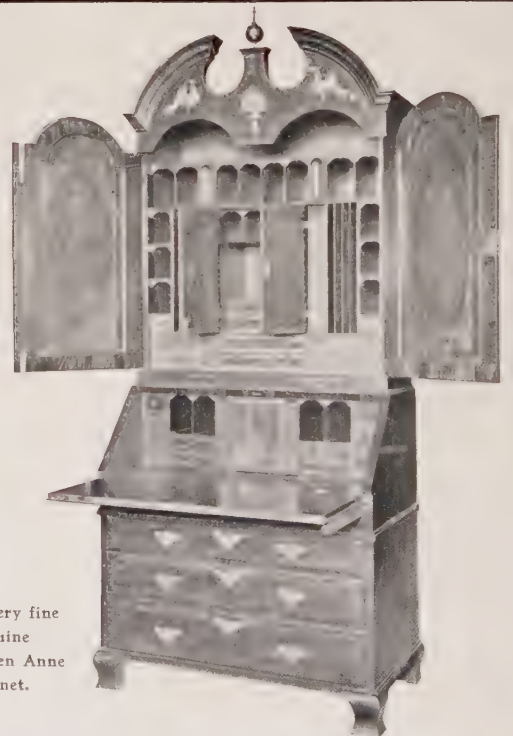
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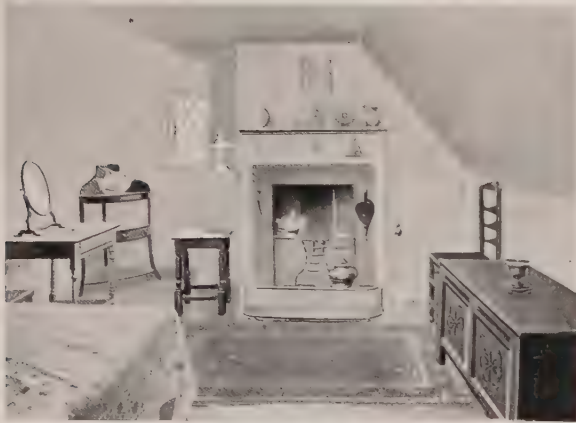
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XIV.



# F. W. PHILLIPS,

*Antiquary.*    **The Manor House, Hitchin, Herts.**



ROOM No. 1.    AN ATTIC BEDROOM.



ROOM No. 13.    A YEOMAN'S DINING ROOM.



ROOM No. 14.    A JACOBEOAN BEDROOM.



ROOM No. 25.    THE TAPESTRIED HALL.



ROOM No. 19.    A CHIPPENDALE BEDROOM.



ROOM No. 27.    A CHIPPENDALE DINING ROOM.

The Manor House contains 55 rooms arranged in chronological sequence, of which the above are examples. ✱ Everything is plainly labelled with the description, date and price, and is absolutely guaranteed to be genuinely old. ✱ Purchases are delivered free in London by own conveyances. ✱ Hitchin is 40 minutes from King's Cross (G.N.R.).





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Cake Basket, plain, with ornamented shell and Gadroon border	6	10	0	5	8	0
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Into the jaws of death,  
Into the mouth of hell,  
Rode the six hundred.

*Tennyson.*

PAINTED BY R. CATON WOODVILLE.

This picture, regarded by many to be the finest military painting ever produced by an English Painter, was originally purchased by the late Colonel North for **£1,500** from the painter. Upon the death of Colonel North it passed into the hands of the Publishers.

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and will arrange terms for payment of same provided it is kept in this Country or the Colonies.



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Size, 38 by 20 inches.

## “Friedland.”

PAINTED BY J. L. E. MEISSONIER. ETCHED BY EUGENE TILY.

Price £31 10 0.

THE Directors have the honour to submit for consideration of Connoisseurs and Collectors of Fine Etchings what they regard as the most important and the best executed Plate ever made and published by an English Fine Art Publishing House.

The size of the actual work measures 38 by 20 inches, and has occupied Mr. Tily upwards of two years and four months in its production.

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The Etching is a triumph of British skill, and we boldly assert it has never been surpassed by any artist in black and white, in any age.

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Date .....



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Size of work,  $16\frac{3}{8}$  by  $17\frac{3}{8}$ .

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Size of Work, 25 $\frac{3}{8}$  by 15 $\frac{3}{4}$ .

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ETCHED BY LUCIEN GAUTIER.

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These two plates are after the originals of the great Barbizon Master, and are offered . . .

### **On the Instalment Plan.**

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They will be issued in priority of application.

*For Subscription Form see next page, “The Shades of Evening.”*



**HENRY GRAVES & Co., Ltd., 6, Pall Mall, London, S.W.**



Size of work,  $25\frac{1}{2}$  by 19.

## **“The Shades of Evening.”**

PAINTED BY J. B. C. COROT.

ETCHED BY LUCIEN GAUTIER.

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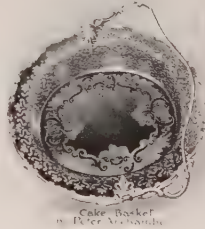
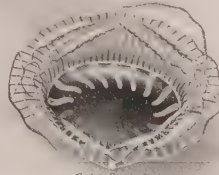
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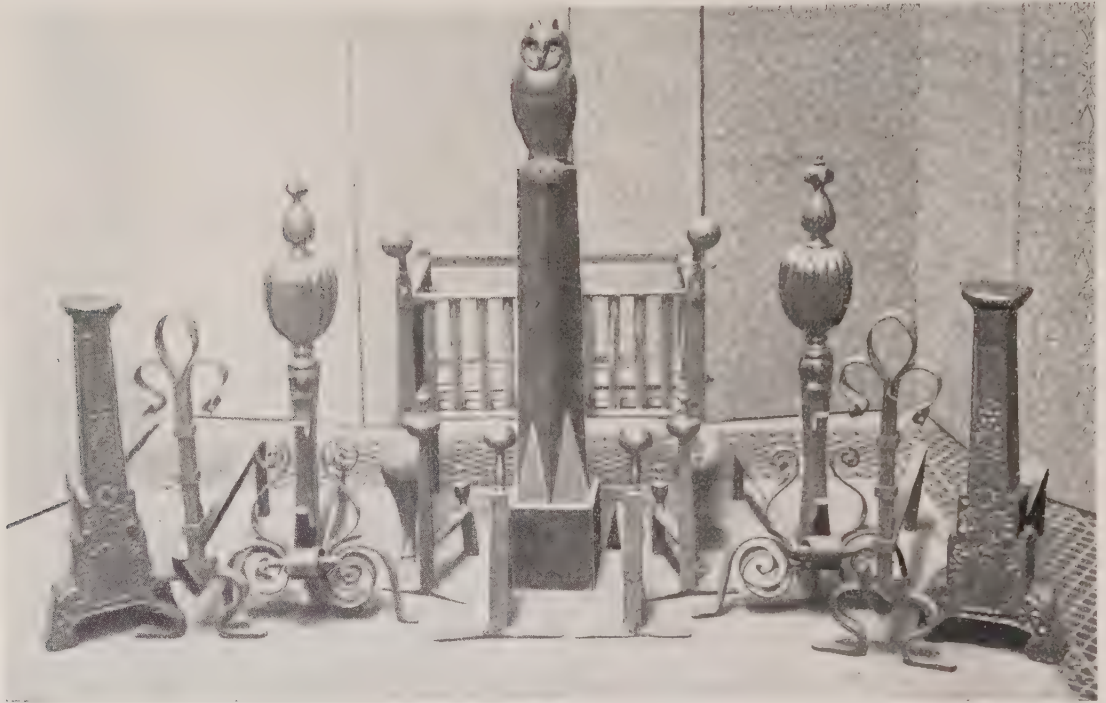


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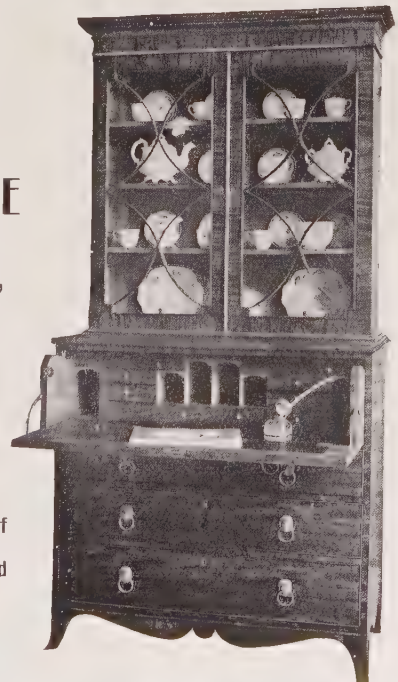
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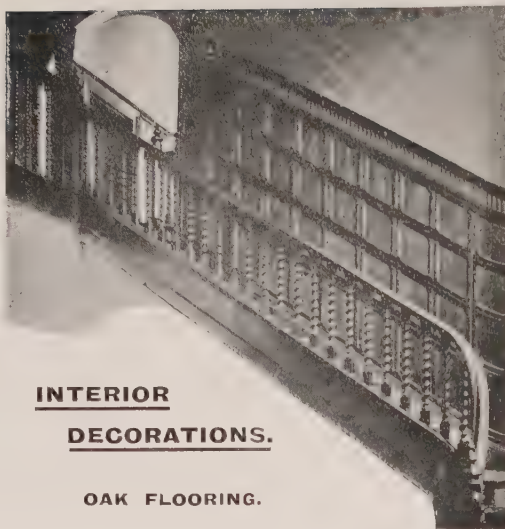
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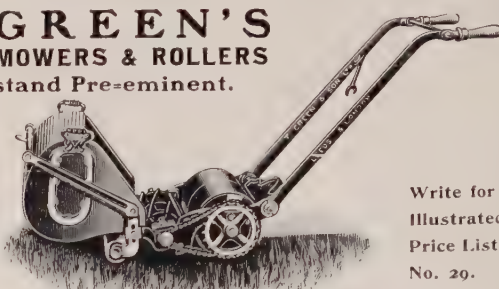
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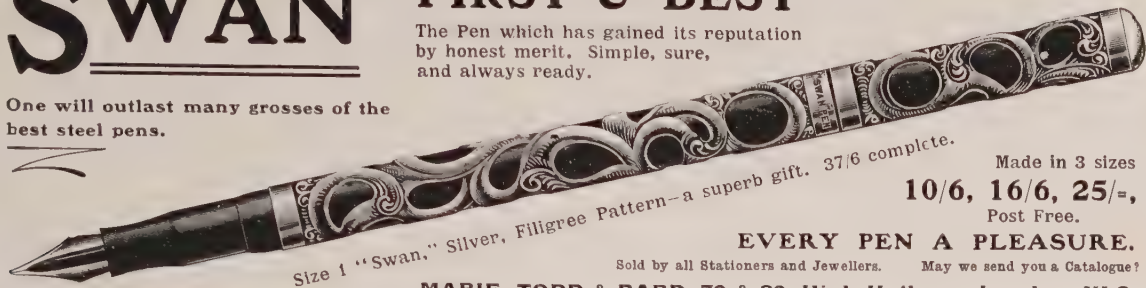
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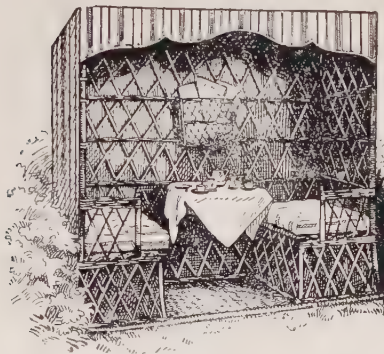
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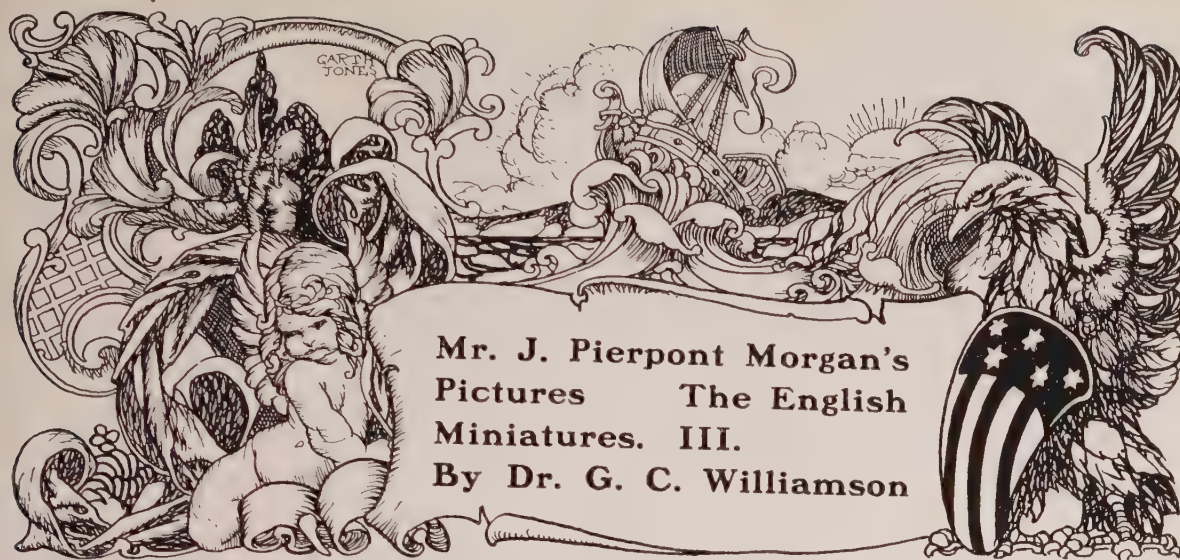






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**Mr. J. Pierpont Morgan's  
Pictures      The English  
Miniatures. III.  
By Dr. G. C. Williamson**

CONTINUING our examination of the early English miniatures in Mr. Pierpont Morgan's collection, we now deal with one or two artists whose works are of great rarity.

By Sir Balthazar Gerbier, the collector of treasures for the Duke of Buckingham and Master of Ceremonies to Charles I., there is a signed portrait of the Duke of Gloucester, the King's third son, a Prince who was noted for his gracefulness, for the vivacity of his wit, and for his activity.

There are several portraits by Nathaniel Dixon, that mysterious painter of whom so little is known, including one on a large scale of Madame de Montespan represented as a hermit in the desert. This miniature was evidently painted in France, where we know Dixon worked, and just at the time when Madame de Maintenon attained to the summit of her ambition, and her old friend had to retire into what she was pleased to term "the desert." On the back of it is a piece of paper bearing a long inscription respecting Madame de Montespan, and in contemporary handwriting. Dixon was fond of painting large miniatures and of copying pictures by old masters in miniature size. There are several examples of his work at Windsor Castle, and some very notable ones at Burghley House.

Another rare artist, who is well represented, is John Greenhill,

whose portraits are of the greatest possible rarity. Mr. Morgan owns his representations of Charles II. and Queen Catherine of Braganza, and beyond these two, only one signed example by this artist is known to the writer of these articles.

In Mary Beale's Diary, to which we have already alluded, there are several references to Flatman, the miniature painter. She sent her son to him for lessons, and gave Charles Beale £3 to lay out in materials, providing him also with a water-colour sketch of his father that he might copy it. Flatman was known as a poet, a lawyer, and a painter, and, according to the wits of the day, was only passably famous in all three professions. Many persons sneered at him, and he was the subject of some clever epigrams, but there were others who had a great admiration for his work, and he is known to have received £70 for one of his portraits, and a mourning ring set with a big diamond, worth £100, for one of his poems. There are several examples of his miniature work in Mr. Morgan's collection, notably a remarkable portrait of Sir Edward Barkham, who was Lord Mayor in 1621, knighted in the following year, and a great benefactor to the poor of the parish of St. Mary Bothaw. This is a large miniature splendidly painted in glowing rich colour, and signed by the artist with his conjoint initials.



NO. XXXII.—JOHN VISCOUNT  
LONSDALE (OB. 1700)  
BY FLATMAN OR BEALE





NO. XXXIII.—JOHN TRENCHARD  
BY LAWRENCE CROSSE

A miniature of John Viscount Lonsdale is perhaps by Flatman, although it has been attributed to Mary Beale (No. xxxii.).

One of the last of the important painters of miniatures, previous to the foundation of the Royal Academy, was Lawrence Crosse, and there was hardly any miniaturist of his period who could excel him in painting the full-bottomed wigs so popular at the end of the sixteenth and beginning of the seventeenth centuries.

Mr. Morgan has a fine portrait by him of John Trenchard, the son of Sir John Trenchard, Secretary of State (No. xxxiii.), and a still finer one representing Sir Robert Walpole (No. xxxiv.), the great collector of pictures, who formed the famous gallery at Houghton, afterwards sold to Catherine II., and now constituting the greatest treasure of the Hermitage Palace in St. Petersburg. This portrait of one of the earliest men who realised the importance for England of a strong Colonial policy is admirably painted. The face is full of refinement, and the

painting of the point lace scarf and the black curly wig is remarkable both for excellence and dexterity.

There is also a splendid portrait of Jane, Countess of Northampton, daughter of Sir Stephen Fox, set in a contemporary silver frame bordered with large diamonds (No. xxxv.).

A little later than Crosse came Bernard Lens, the drawing master at Christ's Hospital, and the author of a drawing-book very popular in the early eighteenth century.

By him, we find miniatures of the Duke and Duchess of Marlborough, and of Sir Roger and Lady Essex Mostyn (No. xxxvi.), and also one which has always borne the name of Lord Darnley.

There is, besides that, one of the copies which Lens made of the portrait of Mary Queen of Scots, painted by Crosse. This is the portrait to which Crosse, as is well known, gave his own ideas both of beauty and costume, and, as has recently been stated with authority, it "does not represent the Scottish Queen except in an entirely fictitious manner."

Another interesting



NO. XXXIV.—SIR ROBERT  
WALPOLE, K.G.  
BY LAWRENCE CROSSE



NO. XXXV.—JANE, COUNTESS OF NORTHAMPTON  
BY LAWRENCE CROSSE

## *Mr. J. Pierpont Morgan's Pictures*

portrait represents William Dobson, the portrait painter, and it so closely resembles his own technique that I am disposed to think he painted it himself. It may, however, be the work of his friend Gerbier, but I think not (No. xxxvii.).

There are many other painters of minor importance well represented in this collection, and it also includes several miniatures painted in oil which may be attributed to the late seventeenth and early eighteenth centuries (see No. xxxviii.), as well as four large ones belonging to an even earlier period, and still set in the early seventeenth century ivory boxes, which it was the habit of the people of the time to wear at their girdles, and in which they carried miniature portraits frequently the work of important Dutch artists.

Two of these in Mr. Morgan's collection represent Lord and Lady



No. XXXVI.—LADY ESSEX MOSTYN BY BERNARD LENS

artists of that time, and perhaps the most brilliant and striking executant amongst the host of miniaturists represented on the walls of the early Academy exhibitions.

By Andrew Plimer, Cosway's remarkable pupil, Mr. Morgan possesses the famous group depicting in four miniatures Lady Northwick and her three



No. XXXVIII.—BARON SOHIER DE  
WARMENHUYSEN  
PAINTED IN OIL ON COPPER



No. XXXVII.—WILLIAM DOBSON,  
PERHAPS BY HIMSELF



No. XXXIX.—EDWARD LORD  
STAFFORD (OB. 1603). PAINTED IN OIL  
AND SET IN AN IVORY GIRDLE BOX



daughters, to which we must allude later on, and an almost equally remarkable series representing four sisters and a brother, the children of General Gordon Forbes.

Engleheart, Cosway's great rival, is equally well represented, many of his most beautiful miniatures appearing in Mr. Morgan's cabinet; whilst Smart, remarkable for his exquisite modelling and his unequalled knowledge of the construction of the human face, is set forth to advantage by some of the finest miniatures he ever painted, including the delightful pair of portraits of Sir Charles and Lady Oakeley.

Not only, however, are the great masters of this remarkable period presented to our view in the drawers of the cabinet, but the collection includes many works painted by the lesser known artists of the period, men who stand well at the head of the second rank, some of them talented enough to be almost considered first rank artists; some known to us only by a very few remarkable works, and others by some one striking miniature standing out very

noticeably amongst the number of more ordinary works.

It will be well, perhaps, to follow something of the course adopted in the other articles, and treat all these painters in a rough chronological order, commencing with a man not very well known, whose portraits, as a rule, are not striking nor specially excellent.

In the Pierpont Morgan cabinet there is, however, a miniature by this Samuel Collins—the master of a far greater man, Ozias Humphry—

which is not only of an interesting person, Princess Amelia, but is particularly well painted (No. xl.).

It is not much we know of Collins, save that he was the son of a clergyman and brought up as a lawyer, but the miniature of Princess "Emily," as Walpole called her—she was by the way quite omitted from the *Dictionary of National Biography*, although well worthy of a place within its pages—shows us that the Bristol lawyer knew how to paint. There are constant references in Walpole's letters to this frivolous princess, who had such an



No. XL.—PRINCESS AMELIA  
BY SAMUEL COLLINS



No. XLI.—COUNTESS OF BUCHAN  
BY SHELLEY, AFTER SIR J. REYNOLDS



No. XLII.—THE COUNTESS OF THANET  
BY O. HUMPHRY, AFTER ROMNEY

## *Mr. J. Pierpont Morgan's Pictures*

overpowering love of gossip, and devoted so much of her time, morning, afternoon, and night, to playing loo, basset, and faro. Horace Walpole was exceedingly fond of her, and speaks of the pleasure of being in her company as "his greatest earthly joy." She was a good-humoured, interesting sort of personage, very fond of being flattered, and ready to do anything she could to help her friends. There was a great demand for her company, and those who had

probably by reason of the marriage of heiresses; and unfortunately several of them cannot now be traced.

In these miniatures, therefore, we have in some instances the only records of missing pictures. Exactly the same thing is the case with two miniatures painted by Samuel Shelley, as they are copies of two lost portraits by the great Sir Joshua Reynolds, those of the Earl and Countess of Buchan (No. xli.), both painted in 1784; and these



NO. XLIII.—MARGARET, LADY BUCKHURST  
AFTER A LOST ORIGINAL



NO. XLIV.—MISS ELIZABETH BAGOT, FIRST WIFE OF CHARLES,  
SIXTH EARL DORSET AFTER A LOST ORIGINAL

the honour of entertaining Princess "Emily" found her a delightful companion.

By Collins's greater pupil, Humphry, there are very many works in Mr. Morgan's collection, but comparatively few of them are original portraits.

Twenty, at least, are copies of portraits of members of the Sackville family, and of various families allied to it, which the artist made at Knole for his patron, the third Duke of Dorset.

These copies eventually came into the possession of Mr. Sackville Bale, after whose decease they were acquired by Mr. Morgan. Their special claim upon attention is that many of them are facsimiles of pictures no longer at Knole, paintings of some importance which have left the Sackville family,

miniatures, therefore, are of considerable importance, because they show us what the two lost pictures must have been like.

One of the most delightful of Humphry's copies is that made from a fine portrait in pastel by Romney, which still hangs at Knole, and which represents the Countess of Thanet (No. xlii.). There are also portraits of various Earls and Countesses Dorset (Nos. xliii., xlv., and xlv.), of two Earls of Middlesex, and of more than one Duke of Dorset; but of even greater interest than these copies are the two or three original works by Humphry.

One, a mere sketch on ivory, charmingly drawn, brilliantly executed, represents Humphry's patron, the third Duke (No. xlv.).



## *The Connoisseur*

Another is the portrait of Mary Wilkes, the only daughter of the famous Lord Mayor of London, a beautifully painted picture in which the characteristics of Humphry's work, the long, rather narrow, sleepy greyhound-like eyes, are very noticeable. This miniature fortunately retains its old frame, a beautiful wreath of roses and leaves, composed of diamonds

portrait of the beautiful Georgiana, Duchess of Devonshire, his pleasing miniature of a mother and her children (No. xlvii.), nor a delightful group in which he has depicted the two daughters of Sir Robert Gunning, the elder of whom became the wife of Earl Digby's brother. These two ladies must not be confused with their better known namesakes, the Duchess



NO. XLV.—RICHARD, FIFTH EARL DORSET, AFTER A PORTRAIT BY ZOEST AT KNOLE

and rubies, the work of the goldsmith painter Toussaint.

Then we have portraits of Lady Bellingham, and of the two daughters of the second Duke of Richmond, Lady Louisa and Lady Sarah Lennox. The latter was a very beautiful girl, whom George III. at one time was quite ready to marry, but who was eventually united to Sir Charles Bunbury, from whom she fled, and after divorce many years later became the wife of George Napier, and was the mother of three remarkable soldier sons, all knighted for their bravery in India and the Peninsular war.

To revert now to Shelley, whose name has already been mentioned, we must not ignore his charming

of Hamilton and the Countess of Coventry, but they also, like the two more celebrated Gunnings, were remarkable beauties, and both of them were painted by Romney in 1781.

Amongst the lesser known artists of this particular period, we find in the cabinet four curious works by John Donaldson, surely one of the oddest painters who ever lived. He began his life by painting china, after a while drifting into portrait painting, and then into etching. A few years later his artistic pursuits were thrown aside and he became a chemist, but after losing all he possessed in his experiments he gave his attention to poetry, and published a volume of poems which had no success whatever. His



NO. XLVI.—JOHN, THIRD DUKE OF DORSET

BY OZIAS HUMPHRY



NO. XLVII.—A MOTHER AND HER CHILDREN

BY SAMUEL SHELLEY



eccentricities were most extraordinary, and having a sort of idea that he was born into the world to set everybody straight, he made enemies in all directions, and gradually sank into deep poverty, from which he was rescued by a few friends, who kept him from actual destitution. Amongst other notable people, he painted Miss Farren, afterwards Countess of Derby, and Mrs. Siddons; and both these miniatures are in the cabinet. His ideas of colour were, as might be expected, very odd.

One of his miniatures is wholly suffused with pinkish violet colour: the one of Mrs. Siddons is all in green shades (No. xlviii.), while that of Miss Farren is painted in white, with various ornaments of a strangely mysterious drab.

There is a beautiful miniature by even a lesser known artist, Jean, and this has had a somewhat



No. XLVIII.—MRS. SIDDONS BY JOHN DONALDSON

strange history. It passed into Mr. Morgan's collection as a work by Cosway (No. xlix.), but many years earlier it had been photographed both back and front, and a long inscription in the artist's handwriting was then fastened upon the reverse, while his initials, exceedingly small, found a place upon the edge of the portrait. It was very fortunate that these photographs had been taken, and that their existence was remembered, because in the course of its vicissitudes the inscription had been lost, and the initials strangely enough disappeared, while richly framed in a jewelled mount the miniature itself was sold as a work by Cosway, when it really was the production of a far rarer master, who, it is interesting to notice, is represented in this cabinet by two other works, which this signed one enables us to identify.



No. XLIX.—JANE, COUNTESS OF FAUCONBERG BY PAUL JEAN







Painted by J. H. W. S.

Engraved by J. H. W. S.

Printed by C. L. B. S.

# LE BAISER ENVOYÉ



**By Leonard Willoughby**

IN writing of Lord Llangattock's many treasures at The Hendre, I must at once say that variety of subject, at least, is not wanting; so much so, indeed, that it is impossible to attempt to give a full description of everything here. I must therefore confine myself to merely mentioning those things which may be of interest to readers generally. Just about four miles north-west of Monmouth the Hendre is situated, and those who know this charming place must have been impressed with the fact that the particular ancestor of Lord Llangattock who selected the site on which to build his then shooting box, chose wisely.

The name "The Hendre" is the old Welsh word signifying "Old Home," or "Old Town," the name having existed here for many centuries, and long before the present house was erected. It is true

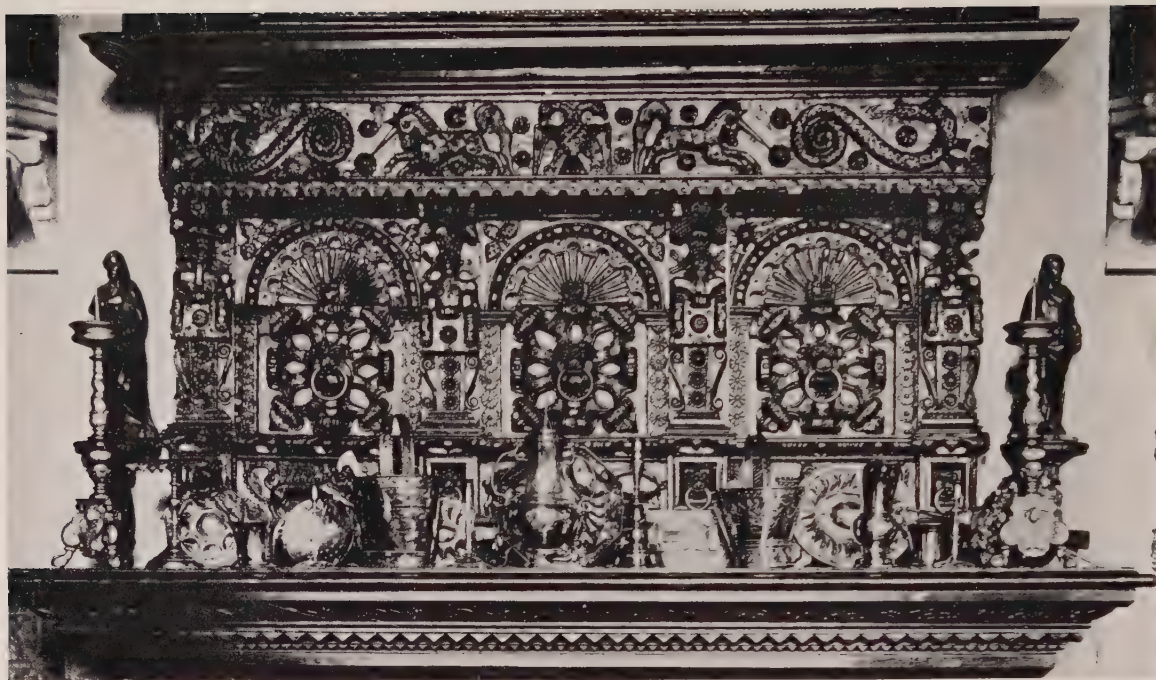
that a house of some sort has been on the present site for several hundred years, and was in all probability a farm-house. For three centuries the ancestors of the Rolls family have owned considerable estates

in Monmouth, and The Hendre formed part of this. In the time of James I., James James, a native of Llanfihangel Ystern Llewern, settled in London, and owned an estate in Southwark, which has since become of great value. He also owned land in Monmouth, and these properties descended to his only surviving child, a daughter, who married a distinguished London physician. Their daughter married William Allen, also a landowner in Monmouthshire. Their grand-daughter in turn married John Rolls, bringing him as her property those great possessions in London and Monmouth. Thus have the estates descended



LADY COVENTRY AS LAUNDRY MAID BY HENRY MORLAND





CARVED OAK OVERMANTEL

by distaff to the Rolls family, of which Lord Llangattock is the representative.

At this time The Hendre was used only as a shooting box, and so continued as an occasional residence of the family till 1830, when Mr. John Rolls, the son of the above, made it his principal seat. Great improvements and additions were carried out by his son, who also much increased the size of the estate, while Lord Llangattock, his son, has still further enlarged the house. To-day the house covers a considerable area of ground, and architecturally is a Tudoresque building of red brick, with clusters of tall, ornamental chimneys, turrets, gables, and clock tower. The windows are stone with mullions, the roof is slate, and the walls are ivy clad. It is irregular in shape and style, but this adds considerably to its charm. Into this building both Lord Llangattock and his father and grandfather before him have brought many of those objects of art and interest I am about to describe, while some of them have been in the family for a very considerable time. From end to end the house is now full of objects of all sorts and kinds, most of which are of more or less interest, on account of their great variety and antiquity. There are some unique and valuable works of art, while the curios from all over the world and Nelson relics collected by Lady Llangattock are naturally of great interest. With regard to these latter, I trust to be able to give a subsequent description, for they are so numerous as to merit an article to themselves. Both Lord and

Lady Llangattock, who are fond of travel, have in the course of extended yachting trips on their beautiful yacht, the "Santa Maria," purchased many unique treasures in various countries, and these have been distributed about the house, so that nearly every sitting room now has its little collection. Speaking generally of the whole, I should say the great quantity of oak, both in panelling and furniture, is the feature of the house, for there is a very considerable amount of Jacobean—and even older date—chests, cabinets, chairs, and panelling about in every room. The paintings of most value are by Hogarth, Gainsborough, Romney, Titian, Harlow and Kneller. The plate includes some unique Spanish silver, and there is a fair amount of Old English and Foreign brass work. Of china there is no lack in most rooms, the best being the old Worcester, Crown Derby, Staffordshire, Swansea and Old Dresden. The books of most interest are Histories of Counties, Missals, and Memoirs, and of these there are some exceedingly valuable editions.

Having thus generalised on the most important features in the house, I must now take room by room as they come, giving in detail those objects worthy of notice which in my opinion will most appeal to the interest of the connoisseur. The house itself in shape forms two sides of a square, while the stables and coach-houses on the north side form a third side, facing that portion of the house in which the front door is placed. The windows of the hall look into this quadrangle so



MRS. YATES

BY GEORGE ROMNEY



## *The Connoisseur*

formed, as do also those of the billiard and smoking rooms. On the right, as one enters the entrance hall, is the large hall, used as a sitting room. Next to the hall is the drawing room, the door of which is entered from the entrance hall and faces the front door. Passing to the left and under an archway, the staircase hall is reached. Here is the door to an

bending off to the left, leads with one or two sharp turns to the dining room, passing by the entrance to the billiard room and smoking room beyond. On reaching the dining room door, the corridor continues to the left past Mr. Rolls's room, and next to it Lord Llangattock's study, and finally to the great cedar library at the far end. From end to end this



PORTRAIT OF DUCHESSE DU BARRI

BY DROUAIS (?)

ante-room, while further on is the door to Lady Llangattock's sitting room. Through this room is reached the oak parlour, used as a small dining room, while leading from it in the extreme east end of this side of the house is a small turret room. These are all the rooms in this the oldest portion of the building, which runs from west to east. The newer portion of the building runs south to north, and to enter this one must go back to the front entrance. Here the corridor commences immediately on the left after entering, and

corridor—some 240 feet in length—is filled with various objects to a great extent collected by Lady Llangattock. Go where one may throughout the house, the sitting rooms, corridor, landings or bedrooms, there are a great quantity of objects of all sorts and kinds, and the collection of old oak chests and cabinets everywhere is remarkable, many of them being beautifully carved and of great age and value. But so numerous are the various objects, it is almost bewildering at first, and makes one feel that

## The Hendre Collection



BOG-OAK HARP, FOUND IN IRISH BOG

one is in a museum, rather than a private country residence.

The hall is one of the features of the house. It measures 48 feet in length and is 27 feet in width, exclusive of the raised part, which leads to the glass doors to the garden. The lofty roof is timbered with great beams. Large stone mullioned latticed windows, draped effectively with yacht signalling flags, light it on the north side, and in the leaded lights are several pieces of old oval stained glass. At the east end are two archways, between which is the beautiful organ, by Bevington, London, reaching up to the roof. On the south side is the fireplace, with its large open grate for burning huge logs. Above this is a fine piece of very massive oak carving, the subjects representing animals, wild boars, unicorns, serpents, and a double-headed eagle round the edges. Four upright eastern figures, bearing corn and food, divide the panels, which are perforated, and in the centre of each is a beast's head with ring in the mouth. Either side of the

fireplace are two charming works, one by Drouais (?) of the Duchesse du Barri, and one a reputed Romney of Mrs. Yates. As to this latter, there appears to be a consensus of opinion as to the artist, for it is thought by some to be the work of Hoppner.

Above the mantel is a large picture, by Titian, of Samson and Delilah, depicting the former sleeping whilst Delilah, with scissors in her hand, has just cut off his locks of hair. It is a fine work in good preservation, but hung somewhat high up. Another picture, by Terburg, of the Prince of Orange, represents the prince as a child, full length, in white long frock with sash across the breast, and on the wrist a parrot. This also is hung high up. There are several other works here which call for no special comment. There is a considerable quantity of old English brass-work here on the mantelpiece and on several oak cabinets, and an interesting coffee-pot, in copper, with three spouts; as well as some Italian chased scaldieros for burning charcoal. The oak cabinets are chiefly Jacobean, with bulbs supporting the upper portion,



LOUIS XV. MARQUETRY CHIFFONIER WITH ORMOLU MOUNTS





LOUIS XV. WRITING TABLE

while many of the chairs are of beautifully carved oak. A very handsome piece of seventeenth century old English embroidery, in good preservation, covers a portion of the grand piano, on which are many large photographs given by Royal personages. On one cabinet stands a genuine old Irish harp of bog oak, which was dug up in a bog in Ireland some years ago. It was then in a dilapidated condition, but has since been restored. A noticeable object is the great umbrella with solid silver stick, about 8 ft. long, once the property of some Indian Chief, which was carried over him. It is of great weight, and the stick and supports and top are richly fluted and decorated. Two Ikons, one Russian, the other Greek, hang here, the latter being at one time in the possession of Lord Stratford de Redcliffe; armour, helmets, breast-plates, pikes, and old weapons of savages cover the walls, together with antlers and some old banners with armorial bearings. Curious old leather drinking-jacks, 8 ins. high, with silver rims, are much prized by Lord Llangattock, and an enormous jack-boot, once worn by the notorious Wat Tyler, is an interesting relic. A very large writing-table occupies the centre of the hall, and amongst other things collected upon it is a piece of needlework in an oval gilt frame, worked and presented as a mark of gratitude by aged ladies,

inhabitants of Princess Frederica's Homes for Gentlewomen, of which Lady Llangattock is the President. It represents Queen Victoria at the age of 18, and around her is worked the rose, shamrock, and thistle. The entrance hall contains a stone fireplace, over which is some good old carving in oak, and some china and brasses. An interesting old chair here, once used by the Abbot of Glastonbury Abbey, is of quaint design; there are also several smaller ones from the same place in the hall. Two full-length figures in armour stand sentry against the Doric columns which support the handsomely panelled ceiling.

On the wall outside the drawing-room door are two pictures by Kneller of John and George Blackall, dated 1680, in excellent preservation, with all their original freshness of colour. The drawing-room, at one time two rooms, but now divided only by an archway,

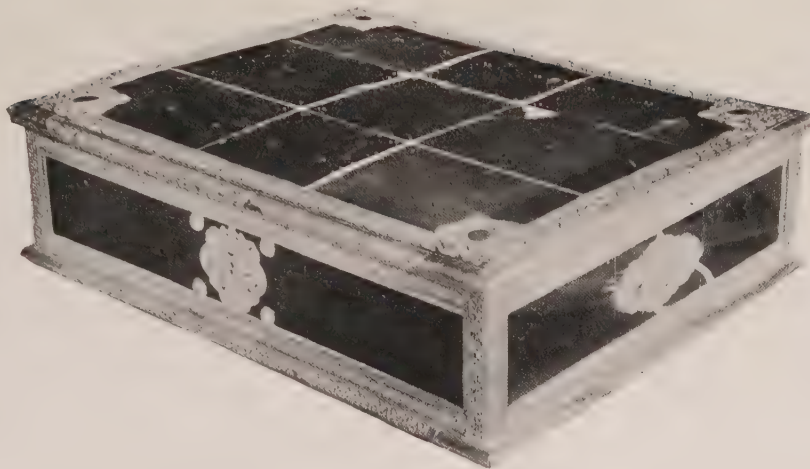


HAREM SILVER DOWER BOX

## *The Hendre Collection*

is a somewhat low room, facing South. It retains its old-fashioned appearance in decoration, and is lighted by windows on the West and South sides. It is quite crowded with pictures, china, and furniture, some of the latter being very valuable, especially a Louis XV. chiffonier. This is marquetry, with a marble top and shaped sides, with ormolu decorations, and is about 4 ft. 6 ins. high. The centre drawer forms a diminutive writing-table; there are also drawers above and below this, with sliding shutter doors to a recess in the top part, and folding doors enclosing drawers at the bottom. One of the charms of this piece of furniture is the green olive wood with which it is inlaid, and the painting on the sliding doors. Another piece of valuable furniture is a bean-shaped pull-out Louis XV. marqueterie writing-table by Riesener, with curved legs and ormolu embellishments—one of the most beautiful tables in the house. Among several valuable boxes are one of tortoiseshell with silver edging, measuring 24 ins. by 18 ins., and a silver harem chest with looking-glass in the lid.

Another valuable old box, inlaid with stones, is of beaten gilt brass, said to be of fifteenth century work, though probably of much later date, and of English



TORTOISESHELL AND SILVER BOX, PORTUGUESE WORKMANSHIP

make. A small tortoiseshell and silver cabinet, 9 ins. high, with five drawers, the fronts of which are covered in beaten silver, is very charming. The china consists of old Dresden, Swansea, and Worcester, the latter being chrysanthemum pattern of the early period. Much of this is kept in recesses either side of a fireplace, in cabinets and on walls, as are also some delightful old tall Battersea enamel candlesticks. The pictures are chiefly by Van der Helst, Watteau, Harlow, Jan Steen, and Chalon; some of these are good works, though nothing here is worthy, I think, of particular notice. Louis XIV. and XV. furniture, silver cups and chalices of the Queen Anne period, silver models of game, and one or two curios, are the most conspicuous objects. Of the latter, a large crown inlaid with carbuncles, worn by brides

on their wedding-day in Norway, is curious. Then there is Queen Charlotte's large gilt harp, to which she was much attached. In the staircase hall the walls are covered with pictures of more or less interest, the subjects being principally of the drama and actors of a bygone day. There is also a Murillo and several seascapes, besides some inlaid old English cabinets and chests, and plenty of china on the landings in glass cases. A large stained glass window lights the oak stairs which wind round the hall. At the foot of these is a very old round table, made of teak, and inlaid with pieces of china and mother-of-pearl,



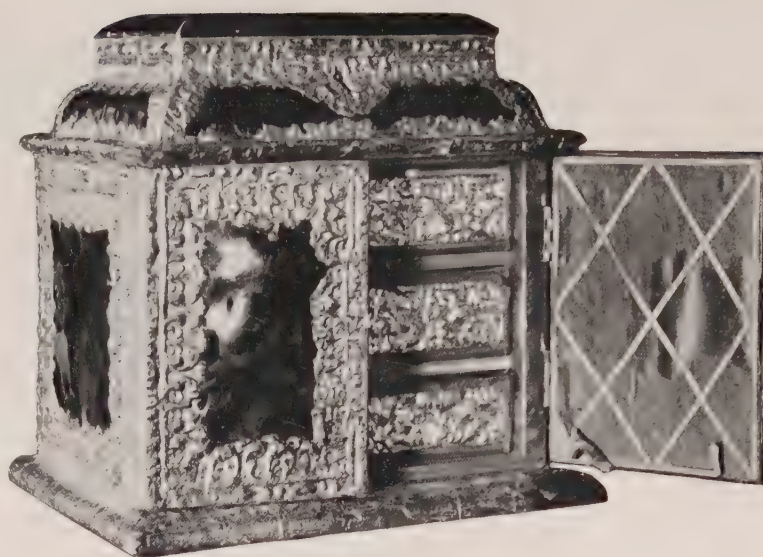
GILT BRASS CASKET, REPOUSSÉ AND CHASED, SEVENTEENTH CENTURY



which came from a cottage in Raglan. The room entered from this hall is the ante-room, a small bright room with some beautifully carved oak round the fireplace and on doors, such as is to be found in most of the sitting rooms.

Lady Llangattock's sitting-room is filled to its utmost capacity with cabinets, oak

chests, china, pictures, screens, and bric-à-brac. In addition to these are all Lady Llangattock's papers and correspondence on philanthropic and political subjects, in which she takes a deep interest. Few women are there who undertake so much work, and



TORTOISESHELL AND SILVER CABINET

the result of her labours, in doing good to those in distress and want, is felt far and wide. The most interesting objects are a large picture of the late Sir Charles McLean, Bart., by Lucas—Lady Llangattock's father; a replica of Henry Morland's portrait at the National Gallery of Lady Coventry as a

laundry maid—this lady was one of the beautiful Miss Gunnings; Mrs. Siddons, attributed to Gainsborough; one of Lord Llangattock, in uniform, when a young man; and a small picture by Landseer of a dog. The china is chiefly Lily pattern Worcester,



ELIZABETHAN CHALICE  
AND PATEN

GERMAN SILVER CUP  
(circa 1520)

GERMAN SILVER CUP  
(circa 1700)

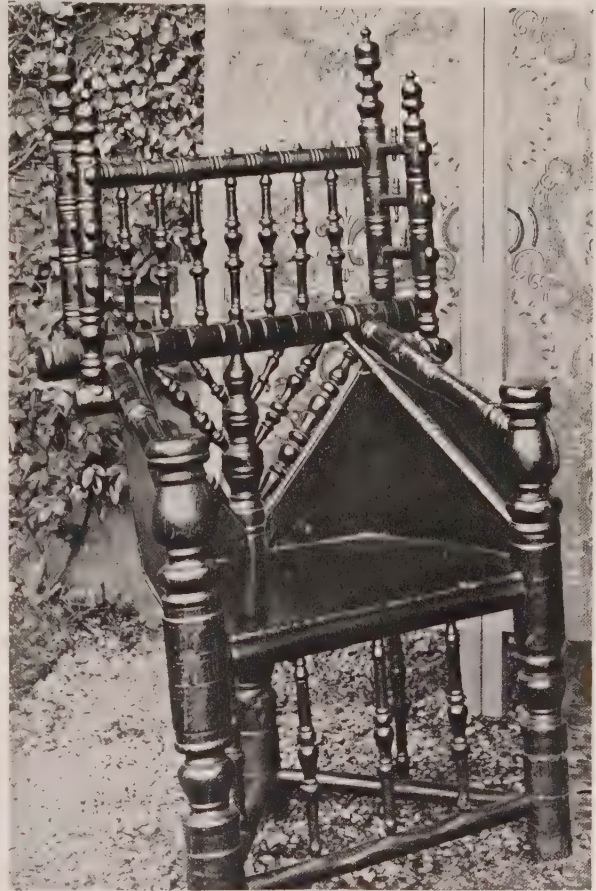
## *The Hendre Collection*

Queen Charlotte period; old Staffordshire, Crown Derby, old English Willow pattern, Nantgarw, and Japanese Crackle. The room is filled with these, both in a large oak cupboard, occupying the greater portion of the north wall, and on walls, cabinets, and shelves. The furniture is marqueterie and Chippendale, and there is a fine old oak cupboard with drawers below, and a carved oak grandfather clock. The fire surrounds are of beautifully carved oak, Jacobean period, and the panels of doors are linen pattern.

The Oak Parlour, perhaps the smallest of all the sitting-rooms, was originally the dining room. To-day it is used as a small dining room only, but at the same time I consider it the most charming room in the house, covered as it is from floor to ceiling in Jacobean oak panelling. The oak doors in this room are beautifully carved, and perforated in bold Italian work, and are a great feature here. This necessitates there being two doors to each on account of the perforated work, which would otherwise prove somewhat draughty. A curio here is a plaster model, 8 ins.



BUST OF MARIA THERESA AND PORTRAIT OF CHARLES I.  
MADE OF HIS OWN HAIR



THE ABBOT OF GLASTONBURY'S CHAIR

high, of Maria Theresa, daughter of the Emperor Charles VI. and Elizabeth of Brunswick. She was born March, 1717, succeeded to the throne 1770, and died 1780. The model depicts her as a baby, but if the likeness is correct, she must have been an extraordinary child, for her face shows great intellect, and the expression of a grown-up person.

Another curiosity is a head of King Charles worked in his own hair, and with also a small bunch of it tied below inside the frame. The overmantel has some quaint figures carved of warriors in scanty attire, and standing in grotesque attitudes, which show that the work is of early date, and before the smallest idea of perspective was understood. Beneath this is an old spear or pike head found in the neighbourhood, and probably used at the time of the rebellion. Under this, carved in old lettering, the Welsh saying, TAN DA PARTH GLAN A LODES LAIBEN, which in plain English means "Clean hearth, a good fire, a merry woman." There are curious round oak bellows of the Elizabethan period, on which is carved, "Bellows like a quiete wife, send out breath and make no strife," while a very



ancient brass warming-pan for beds has also an inscription, "Who burne bede—nobody," which is at least satisfactory to know, and especially comforting to careful housewives. There is also here a beautiful ebony cabinet, with painted interior, doors and drawers, as well as a table with reticule, inlaid with silver, and on the panels are the arms and cypher of the Medici family. Then there is a formidable-looking horse-pistol, which on closer inspection turns out to be but a harmless

leather drinking-horn, dated 1703. There are glass curio cases on the walls containing Persian and Limoges enamels, and one of extraordinary and weird beauty of our Saviour. It is the most wonderful work of its kind I have ever seen of this subject, and it fascinates and attracts the eye continually. Russo-Greek triptyches, old Damascus painted shells, and old relics discovered in the neighbourhood, are all of interest and worthy of careful study, for some of these are quite unique. Here also is Dean Swift's looking-glass, in a broad mahogany frame, hanging by the window over a side table. There



A PAIR OF BATTERSEA ENAMEL CANDLESTICKS

some gruesome relics of the medieval period. It is kept rigidly locked, and but few enter it

are beautifully painted Berlin dinner services high upon the paneling, some of which are very fine specimens of this art; there are black and gold, gracefully designed Venetian mirrors, and enormous reindeer horns, and all of these in this tiny charming room, the favourite of all rooms, of Lord Llangattock. Another room leading from here is situated in the turret. It is entered through a carved Italian door in the south-east corner of the oak parlour, called the chamber of horrors, containing

That its contents are of surprising and extraordinary interest I am so far prepared to divulge—but no more. I am therefore afraid that the contents of this secret chamber must go undescribed in these columns, and the curiosity thus doubtless aroused go ungratified, for so far as I personally am concerned, though I have inspected with amazement the contents of this room, I must still, I fear, leave it—as the penny dreadfuls would revel in putting it—"shrouded in mystery."



MRS. SIDDONS

ATTRIBUTED TO GAINSBOROUGH







*Painted by Sir Joshua Reynolds P.R.A.*

*Engraved by J. H. Sherwin*

MRS. ABINGTON  
IN THE CHARACTER OF "ROXALANA" IN "THE SULTAN"

SULTAN:—"Who is it that lifts the curtain there?"

ROXALANA:—"Tis I."



## Frances Abington

By Ruth M. Bleackley

WITH no advantages of birth and education, Frances or Fanny Barton gained her position on the stage and in society by her own efforts for self-improvement, and by the cultivation of those natural talents of which she found herself possessed. Born in 1731 of humble parentage, though in later years an attempt was made to prove descent from the Bartons of Derbyshire, she was early left without a mother's care, and lived with her father, an ex-soldier of the King's Guards, who followed the trade of cobbler, whilst her brother was an ostler who watered the horses of the Hampstead Coach.

So soon did her talents assert themselves, that when endeavouring to earn a living at a very early age, little "Nosegay Fair" was often taken into the taverns to amuse the company with her acting and recitations. As she afterwards spoke and read French and Italian with facility, it is natural to conclude that her situation with a French milliner in Cockspur Street was the prelude to such studies, and to her afterwards acknowledged taste in dress.

It is said she was once a fellow-servant of Robert Badderley, then cook in Foote's kitchen, and the two ardent followers of Thalia must have had many thoughts and ambitions in common whilst performing the ordinary round of daily tasks. Fanny Barton never neglected any opportunity of improving her education, and that her efforts were rewarded by success is proved by her ability to play the part of a highly bred lady of fashion with absolute fidelity. This must have been the result of more than a veneer of gentility, and her enormous *répertoire* showed marvellous capacity for study and a wonderful memory. Versatile to a degree, she was able to impersonate with equal success Shakespeare's heroines, fine ladies of fashion, or chambermaids and country hoydens, but in all her acting

defied criticism; indeed, a contemporary actress once remarked, "She is never Mrs. Abington, but the very being she represents."

Her first appearance on the stage occurred at the opening of the New Haymarket Theatre, August 21st, 1755, where in the part of Miranda in "The Busybody" she charmed the audience with her youth and grace, giving great satisfaction by her pronounced talents and clear enunciation. Her voice, which was at all times perfectly modulated, could be heard in every corner of the house, although never raised above its common pitch, and her animation, graceful attitudes, with a pretty manipulation of her fan which O'Keefe remarked, together with her other little mannerisms, made her irresistible.

After appearing at Bath under Mr. King's management, she next played at Richmond, where she was introduced to Lacy the manager, who was so struck by her ability that he invited her to visit his family, and immediately engaged her for Drury Lane. There she played for four seasons with great success to the chagrin of Mrs. Clive, who until now had held undisputed sway as Comic Muse, and continued to monopolise those parts suited to the talents of the newcomer, also excellent in Comedy. Owing to these circumstances, Fanny Barton, now Mrs. Abington, having recently married her music master, eagerly accepted an invitation to Ireland at the close of 1759. In Dublin, where she appeared at Crow Street and Smock Alley Theatres, her success was phenomenal, and no one since Peg Woffington had created so much stir. At once becoming an infatuation with both men and women, the former gave her so much attention that James Abington being jealous a separation was arranged, and he was dismissed with an agreement for a sum of money to be paid annually so long as he did not interfere with his wife, whilst



the ladies of Dublin society copied the dress and manners of their idol. Several ornaments of personal adornment took her name, and the "Abington Cap," copied from the actress's head-dress in "High Life Below Stairs," was to be seen in all the fashionable milliners' windows.

After spending five years in Ireland, during which her popularity increased rather than diminished, she returned to Drury Lane at the earnest request of Garrick and the offer of, for those times, a very liberal salary.

It was in the first flush of these London triumphs that Mrs. Abington sat to Reynolds in the character of "Miss Prue" in "Love for Love," this picture appearing in the 1776 Academy, and for his masterly "Comic Muse." Surely the great master was at his best when painting the piquant features and radiant charm of this fascinating woman, and no doubt the sittings were productive of pleasure for both, as whilst the social gifts of the artist were proverbial, the wit and conversation of the actress were only exceeded by her artistic tastes in dress and colouring.

Popular, beautiful, and clever, the "High Priestess of Fashion" could not expect to escape the solicitous attentions of the gossip mongers, her name being more than once coupled by the scandalous literature of the day with that of Lord Selborne (nicknamed

Malagrida), the then Prime Minister, under whose will she is believed to have benefitted. Friends, enemies, rivals were numerous, but amongst the former must not be forgotten such personages as Dr. Johnson, Goldsmith, Reynolds, and Horace Walpole, whilst she was

received by and entertained some of the most interesting people of her day long after retirement and old age had shorn her of some brilliance. In 1771 Mrs. Abington appears to have visited Paris, and just missed encountering Walpole, whose admiration for her genius long made him desirous of an acquaintance. In writing to her deploring the accident which prevented their meeting he says, "I do impartial justice to your merit, and fairly allow it not only equal to that of any actress I have seen, but believe the present age will not be in the wrong if they hereafter prefer it to those they may live to see." The ac-

quaintance once formed lasted many years, and of his opinion of the lady, it is easy to gather, when the master of Strawberry Hill invites Mrs. Abington to his house with as large "a troop as she pleases. I do not say as she can muster and command; for then I am sure my house would not hold them."

The new star, poor "Perdita" Robinson, met Mrs. Abington at one of the numerous card parties she graced by her presence, and the young actress was



MRS. ABINGTON AS COMIC MUSE

BY WATSON, AFTER REYNOLDS

## Frances Abington

enthusiastic in her praise. "I thought her the most lively and bewitching woman I had ever seen; her manners were fascinating, and the peculiar tastefulness of her dress excited universal admiration." At Lady Charleville's, Maria Edgeworth and her mother encountered the actress, and were much entertained by her recitations and sensible remarks.

Contemporary newspapers comment upon Mrs. Abington's luxurious establishment in Clarges Street,

It is all the more difficult to comprehend the unpleasant relations existing between Garrick as manager and Mrs. Abington as leading lady of Drury Lane. No doubt there were faults on both sides, each being spoilt idols of the public. On Walpole's authority, we are told that Garrick's jealousy and envy were unbounded. "He hated Mrs. Clive till she quitted the stage, and then he cried her up to the skies to depress Mrs. Abington." Garrick accused



MRS. ABINGTON

BY ELIZABETH JUDKINS, AFTER REYNOLDS

and her elegant carriage, drawing special attention to the exquisite taste and simplicity of her dress, for which, indeed, she was everywhere noted.

Ever generous and kind-hearted, she never forgot the poor old Cobbler Father, between whom and herself now stretched such a wide social gulf, but supported him in comfort until his death. Nor was she unmindful of others, being equally ready to help a brother or sister in distress, and on more than one occasion acting in the cause of charity, as at the time of the Fordyce Bank failure, which caused so many poor actors and actresses to lose their money.

her of lack of interest in the theatre, and on one occasion it was so difficult to satisfy her, that counsel's opinion was sought to fix the night of her benefit. "In short, Madam, if you play you are uneasy, and if you do not, you are more so," wrote her manager, losing all patience, but the letter was never dispatched. In a like moment of irritation, probably caused by some new caprice of the actress, he inscribed one of her letters with the words, "The above is a true copy of the letter examined word by word of that worst of bad women."

Of Garrick as an actor Mrs. Abington held the



highest opinion, saying Shakespeare was made for Garrick, and Garrick for Shakespeare; of his eyes she said they exceeded any she had ever seen for expression, brilliancy and force, but as a manager she found him inconsiderate and harsh, calling herself ill-used and over-worked; though as she was seldom called upon to play more than three days a week, for which her salary amounted to £12, with £60 for clothes and a benefit every year, Garrick may be acquitted of any gross injustice, and indeed excused some show of irritation when the very peevish letters he constantly received are taken into consideration.

At her benefits Mrs. Abington could always count on full houses, the pit and boxes being "laid together," and on one occasion the President of the Royal Academy brought forty wits to fill the seats, whilst Johnson having had his vanity piqued by a special invitation from the actress herself, attended, though it was in the depth of winter, and from his place he could neither hear nor see. Asked afterwards by Boswell why he went, Johnson replied, "Because, sir, Mrs. Abington is a favourite with the public, and when the public cares a thousandth part for you that it does for her, I will go to your benefit too." Well can the annoyance of Mrs. Thrale be pictured when the doctor, who had recently been supping with the famous actress, drew slighting comparisons between the two tables, "Mrs. Abington's jelly, my dear lady, was better than yours."

In 1777 "The School for Scandal" was first produced with Mrs. Abington as Lady Teazle. Her acting was considered the perfection of art, and although only slightly younger than King who played Sir Peter, she was able to give to the part all the youth, vivacity and charm necessary. Horace Walpole criticising the new comedy, considers Mrs. Abington "equal to the first of her profession"; even a generation later it was said that "no new performer has ever appeared in any of the principal characters that was not inferior to the person who acted originally."

Another of Mrs. Abington's great successes was Lady Bab Lardoon in "The Maid of the Oaks," this being a character expressly created by General Burgoyne to give the actress an opportunity of displaying her talents in two different lines, as a woman of fashion and a rustic maiden. That it was not always easy to find suitable plays is evidenced by the letter Mrs. Abington wrote asking Murphy for a new comedy. His reply was to produce a new edition of "The Way to Keep Him," containing an elegant dedication to the lady in which he says, "The truth is that without such talents as yours all that the poet writes is a dead letter. . . . Could I write as you can act I should be proud to obey your commands."

The dramatist was wont to affirm that she had given his play an air of novelty and attraction twenty-five years after its first production, and the *European Magazine* for 1783 comments on the fact that "More authors are obliged to her (Mrs. Abington) and Mrs. Crawford for securing their dramatic bantlings from instant death than to the whole race of actresses now living." After eighteen years connection with Drury Lane, Mrs. Abington now transferred her valuable services to Covent Garden, and of this change Peregrine Phillips, the father of Mrs. Crouch, afterwards remarked: "Poor Drury has lost her Comic Muse, who alone could sustain characters which now require the aid of three persons to support them." Her fine ladies were given to Miss Farren, her soubrettes to Miss Pope, and her hoydens to Mrs. Jordan.

Reynolds again painted the actress during the height of her Drury Lane popularity, the portrait being that familiarised to us by Elizabeth Judkins's beautiful mezzotint, but his last and best picture was undoubtedly that completed just before her change of theatres. In the character of Roxalana from the "Sultan," one of the parts so peculiarly suited to her talents, the artist portrays in his happiest manner the animated face of the gay captive whose roguish smile and expressive features beam from the canvas, whilst the dainty hand draws back the curtain as the words "It is I" are spoken in the inimitable manner with which she never failed to charm her audience.

This picture was exhibited in the 1784 Academy, and, presented by Reynolds to the fair original, though Sherwin, the engraver to whom it had been lent, became so enamoured with its charms that he retained it for several years, refusing to return it, although his work was completed, until legal pressure was brought to bear. On her Benefit Night, in February, 1781, Mrs. Abington committed a lamentable indiscretion which brought ridicule upon herself, notwithstanding the enormously full house that had been attracted by the announcement that Mrs. Abington would play Scrub in "The Beaux Stratagem" for one night only. Dressed in absurdly padded "culottes," and with her hair dressed for Lady Racket in the after piece, "she lost one sex without approaching the other," and the incident is regrettable in so much as this one night's frolic, and departure from otherwise modest behaviour, doubtless but the result of some mad wager, gained wide notoriety, prints of the grotesque man of all work still existing to this day.

The same year Mrs. Abington paid another visit to Dublin, the scene of so many old triumphs, playing fifteen nights for the large sum of £500, proving that her popularity had not diminished by

## Frances Abington

absence. After this the actress retired into private life for several years, being, however, enticed from her seclusion to speak an Epilogue in the cause of charity, 1797. So great was the enthusiasm of her re-appearance that she was induced to once more appear as Beatrice, a favourite part which she played magnificently attired, with all the old accustomed grace and animation. Contemporary writers remark upon her appearance being less elegant and her proportions more matronly, but Boaden says she still gave to Shakespeare's Beatrice what no other actress in his time had ever conceived, and her re-appearance was greeted with such rapturous applause that it was never forgotten by those who heard it.

And now the long and amazing stage career of this popular actress draws to a close. Taking no formal leave of that public who had always idolized her, she was seen for the last time on April 12th, 1799, at Pope's benefit as Lady Racket in "Three Weeks after Marriage." Henceforth leading a life of leisure, still devoted to the card table, though

to a less ruinous extent than her old companion King, she resided for a time at 19, Eton Square, and here it was perhaps she entertained the "Prince of Letter Writers," who after accepting Mrs. Abington's invitation to supper was very afraid Mrs. Clive would hear of it. Later the now aged actress removed to apartments in Pall Mall, where she died March 4th, 1815, at the advanced age of 85, and was buried at St. James's Church. Although latterly not possessed of large means, enough remained to ensure her comfort, and at her death she was said to have left donations to the fund of both theatres.

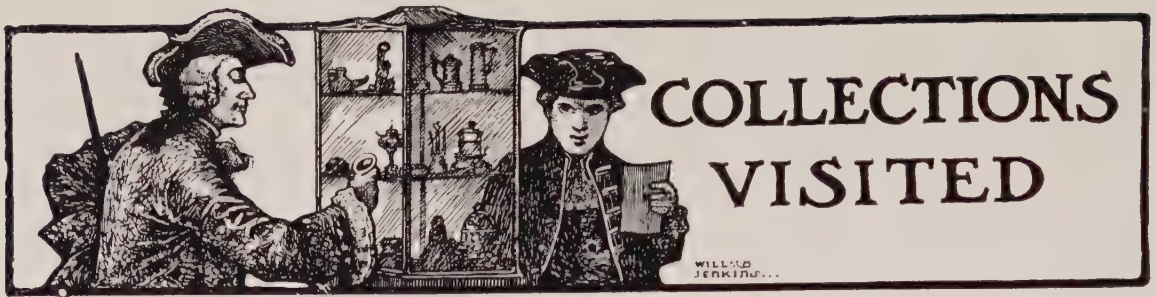
Beautiful, witty and clever, she played over one hundred parts, and was the creator of at least thirty. Undoubtedly one of the finest comic actresses, her position can only be challenged by Peg Woffington, Mrs. Clive and Mrs. Jordan, but perhaps sentiment will ascribe the first place to the original impersonator of our finest character in modern comedy—Lady Teazle.



MRS. ABINGTON

BY S. W. REYNOLDS, AFTER SIR J. REYNOLDS





## An Exhibition of Drawings by the Old Masters By Art. Jahn Rusconi

THE National Print Cabinet in Rome has for some time exposed to the admiration of students and art lovers a beautiful collection of drawings by the Old Masters. The National Cabinet, though so rich in engravings that it is rightly considered the most important print collection in Italy and one of the best in Europe, is not quite so well off as regards drawings, in which respect it certainly cannot compare with the Florence and Venice collections; but it still possesses some drawings of considerable importance and value, worthy of being compared with the most famous and admired drawings of the leading collections, and of being better known than they are even among Italians.

The collection of drawings of the National Print Cabinet has the same history as the magnificent picture and print collections. These were commenced

about 1740 by Cardinal Neri Cortini, a sincere and wealthy art lover, who gathered in his splendid palace—which formerly belonged to the Riario family and was already the home of the art collections of Queen Christina of Sweden—pictures, statues, drawings and engravings, assisted and advised by Monsignor Bottari, one of the greatest experts of his time. The collection of pictures and engravings certainly absorbed the best endeavours of these two enlightened art lovers, and the collection of drawings was thus formed, and had to grow, as it were, in the shadow of these two chief collections. And this is scarcely to be wondered at: the period during which these collections were brought together did scant honour to drawings, and especially to those of the Old Masters, of which even the best were considered far below, say, a Gioseffo del Sole! But recently the beautiful collection has been enriched



STUDY FOR THE "CRUCIFIXION"

BY TINTORETTO

## Exhibition of Drawings

by several really precious drawings which can be seen at the present exhibition, together with the most interesting among its former possessions.

For some little time students and art lovers have turned their attention to the drawings of the Old Masters. This interest, which is fortunately not mere artistic snobbery, may be of real value to the study of art history. The personality of the different masters, painters as well as sculptors, shows itself in their drawings so clearly and significantly that they often appear to be the most telling and genuine manifestation of an individuality. They are, in fact, from this point of view, more interesting than the complete and carefully constructed composition, the working out of which often entails the loss of emotional intensity and artistic inspiration.

Take, as an instance, Raphael's great *Deposition* at the Borghese Gallery. A large number of sketches for this picture are known, which rapidly express the first ideas conceived by the master's fancy. The



SKETCH FOR THE "CORONATION OF THE VIRGIN"  
BY DOMENICO GHIRLANDAIO

painting. Yet it matured in the master's mind from admirable visions. The drawings for this *Deposition*, which are among the most beautiful and most expressive from the master's hand, and the earlier ones in particular, are more valuable than the finished painting, since they are rapid records of the artist's profound emotion.

A most significant drawing in this Roman collection is Tintoretto's first sketch for the great fresco of the *Crucifixion* in the Scuola di S. Rocco at Venice. This rapid sketch, thrown on to paper with real passion, and with incomparable sureness, appears far more energetic and sincere than the finished work. With a few broad summary touches Tintoretto has here

fixed the grand tragedy with such living power of expression and suggestion, that his drawing once seen will never be forgotten. The collection contains a comprehensive series of drawings and sketches of all schools and all periods. Among them is an admirable profile *Portrait of a Youth*, by an anonymous



SKETCH FOR A LUNETTE

BY JACOPO DA PONTORMO

famous picture itself is generally admitted to be one of the least expressive, the least deeply felt, of the divine Raphael's works—a cold, laboured, academic

Florentine of the first half of the fifteenth century—perhaps the oldest drawing of the collection. This lightly washed-in drawing has at some later time been





PORTRAIT OF A YOUTH, FLORENTINE, FIFTEENTH CENTURY

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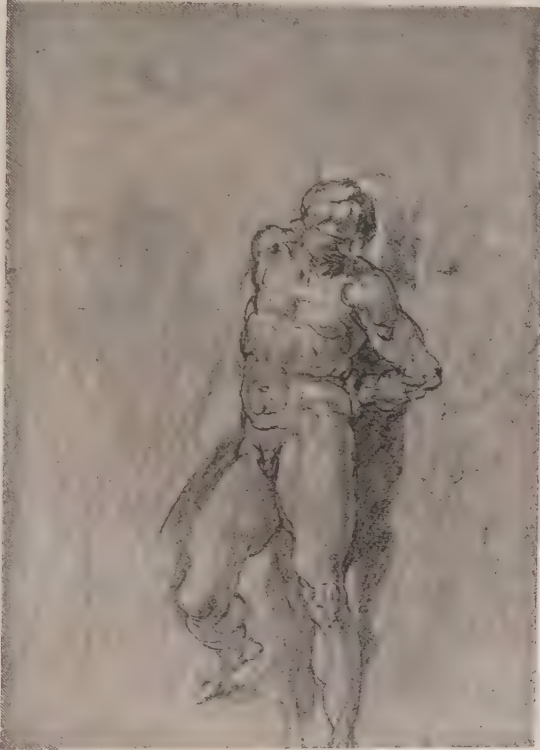
## Exhibition of Drawings

gone over with a pen, but so accurately that, even if its extraordinary freshness is due to this re-touching, the beauty of the original has not been affected by it.

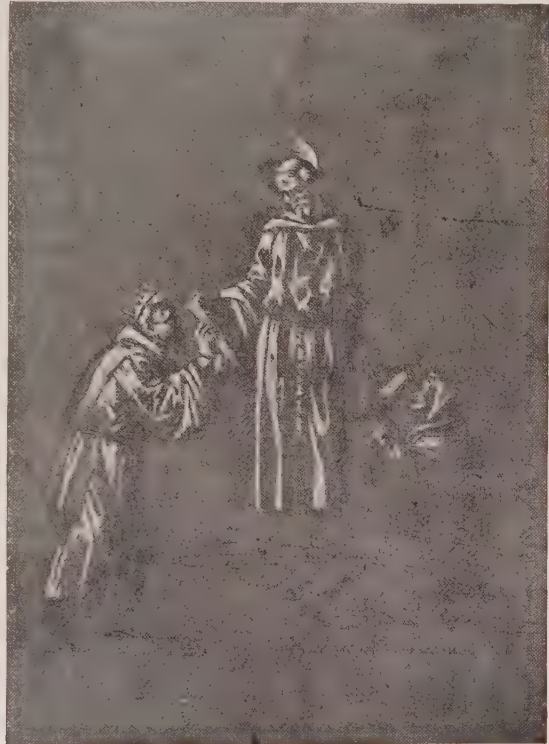
A pen and wash drawing, by Domenico Ghirlandajo, shows this artist's first conception of his *Coronation of the Virgin*, the great picture of S. Girolamo, at Narni. It reveals something of the soft and refined grace of Ghirlandajo—ever accurate, ever meticulous, ever ready to render the echo of songs a little sentimental and a little sonorous, ever occupied with

pronounced Lionardesque influence is hidden in his principal works, and if only for this reason the drawing is of immense importance. Fra Bartolomeo, who helped to strengthen the art of Raphael by turning it from the sweetness of Perugino, reveals in this drawing a hitherto unknown page of his life, an unexpected concession made to the art of Lionardo da Vinci.

Amongst the older drawings of the collection, mention must be made of two studies of heads



STUDY FOR THE "FLAGELLATION"  
BY SEBASTIANO DEL PIOMBO



SKETCH OF "ST. FRANCIS"  
BY FILIPPINO LIPPI

decorating his pictures with the riches, the luxury, the splendours of beautiful stuffs, splendid architecture, and magnificent ornaments. The reverse of this drawing contains a sketch for a painting of the *Apparition of St. Francis to St. Anthony*, of which we have no record, and which was perhaps never executed by Ghirlandajo.

A study of a female head for the Saint or Virgin of the well-known monochrome painting at the Uffizi takes us to Fra Bartolomeo. This drawing, more even than the picture, suggests a certain Lionardesque influence in the graceful long oval of the face, the *morbidezza* of the chiaroscuro, the expression of the languid, melancholy look, and the gentleness of the scarce indicated smile of the beautiful lips. This

attributed to Luca Signorelli, and recently assigned to Bartolomeo della Gatta and also to Piero di Cosimo, owing to a certain affinity between one of these drawings and the last-named master's *Portrait of an Old Man* at the Hague Gallery. These more recent attributions appear, however, very unlikely, since the two drawings have such power of expression and such strength of construction that they can only be assigned to Signorelli. The master's dramatic sense, his profound knowledge of anatomy, and his skill in foreshortening, are as much evident in these drawings as in his most important works.

Two other drawings recall to us the genius of Michelangelo. The first of these represents the *Martyrdom of St. Catherine*, and has been attributed



to Bugiardini, since it shows some affinity with that master's panel at S. Maria Novella. But the quick, robust and expressive drawing scarcely suggests the weak and uncertain fellow-student of Buonarroti. The other reminder of Michelangelo is a sketch by Sebastiano del Piombo for the famous *Flagellation* of St. Pietro in Montorio in Rome, the beautiful picture which is believed to be based on a design by Michelangelo. This drawing, which cannot, like the other, be attributed directly to Buonarroti, reveals, nevertheless, such a thorough comprehension of the master's art, that Sebastiano appears in it, as perhaps in no other work, a true pupil of Michelangelo.

Besides these most important drawings, the exhibition contains an admirable drapery study attributed

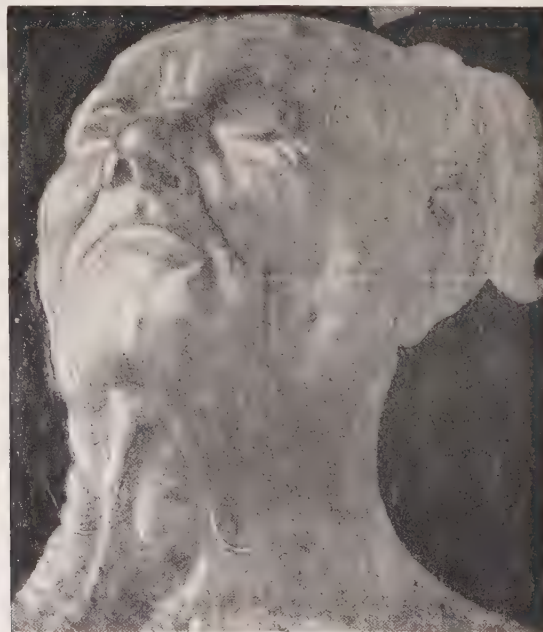


STUDY OF A HEAD

BY FRA BARTOLOMEO

Parmegianino for the famous *Diana* at Fontanellata, near Parma.

Amongst the most recent acquisitions, which should not be overlooked, are a drawing of a soldier with a crossbow by Signorelli, and a sketch by Titian—valuable additions both to the beautiful Roman collection.



STUDY OF A HEAD

BY LUCA SIGNORELLI







*Sir Joshua Reynolds, Pinxt.*

*S. W. Reynolds, Sculp.*

## AN UNFINISHED PICTURE

## Zürich Porcelain

By H. A. Clay

It is but comparatively recently that the attention of Swiss and foreign collectors and heads of museums has been drawn to the artistic merits and rarity of old Zürich china. For more than twenty years past imitations have been sold by dealers, and as the prices for the genuine porcelain have risen, so has the excellence of the forgeries correspondingly increased.

A history of Zürich china has yet to be written, the chief difficulty being that the business books of the factory have entirely disappeared. These indispensable documents are still extant for most of the foreign china manufactories of the eighteenth century. Painted porcelain was the special and characteristic product of that period, after Böttcher had succeeded in imitating the Oriental china and Meissen or Dresden had come into vogue. At that time Zürich was in active

private company at Schoren-Bendlikon, some three miles from Zürich on the left bank of the lake; it was enlarged for the third time by a purchase of land three years later. The material needful for making porcelain and faïence is not to be found in Bendlikon or its neighbourhood; so the easy communication with Zürich by water would seem to have been the reason for selecting this spot.

The life and soul of the enterprise was the pastoral poet, landscape painter and engraver, Salomon Gessner, to whom this phase of the Rococo period was especially sympathetic. It is known that he painted porcelain himself, and drew the designs, and it is tolerably certain that he lost the greater part of his fortune in what proved to be a financial failure. Two pieces, dated 1765, are signed "Salomon Gessner pinxit"; one a tobacco-jar, painted with



ZÜRICH PORCELAIN CANDLESTICK

relations with foreign countries in matters of literature and art, and the idea of starting a native factory was welcomed.

In August, 1763, a site was bought by a small

Dutch peasant scenes in grey; the other a faïence flower-pot with flower designs. The former is to be seen in the Swiss National Museum in Zürich.

The manager of the factory was Adam Spengler, of





ZÜRICH PORCELAIN DISH

Schaffhausen, who began life as a common potter. If, as is possible, he invented the process of printing in black and colour on to faïence which was so highly developed in England, he deserves a place of honour in the history of ceramics of the eighteenth century.

In an old manuscript in the Zürich Town Library his process is described: "The copper plates were rubbed when warm with the mineral colours, which were mixed with very thick boiled linseed oil, and prints were taken off on transfer tissue paper; this was then rubbed on to the china, which was painted with turpentine, and so the design was reproduced. After cooling in water the paper came off, leaving behind the engraving or design. To destroy the oil and the turpentine he had the ware lightly baked, and then glazed. What was to be not black, but coloured, was painted once more before the last firing with mineral colour."

At the end of the seventies the sculptor, Valentin Sonnenschein, of Ludwigsburg, known by his work in the Schloss Solitude, was a refugee in Zürich, and was appointed as modeller in the factory. The best groups and figures in Zürich porcelain are by him. The National Museum contains some of his busts and terra-cotta reliefs. He formed a small school in Zürich of amateur enthusiasts in modelling from antique busts.

The lottery organised by the factory in 1773, with prizes in china and money, shows that its business was not flourishing. Two years later the government of the canton and town of Zürich gave it an order of royal magnificence, in order to make a present to the historic Abbey of Einsiedeln; this was a complete porcelain table service painted with flowers and with gold edge, which cost fl: 2525 (florins). The principal parts of this set are to be seen in the Rococo Chamber in the National Museum.

In 1777, and again in 1789, the potters of Zürich protested against the competition of the Schoren-Bendlikon factory in their special industry of making the old-fashioned tiled stoves. These were made in faïence, but only one whole one is known to exist. Dinner-services were also made in faïence as well as in china; Salomon Gessner's *Helvetic Calendar* of 1780 contains a descriptive catalogue of these, and of tea-services, with prices. Watch-stands, with consoles and vases, were also manufactured; the former no longer exist; the latter are extremely rare. Medallions were among other articles; also groups and figures from two to four inches in height, in the Rococo style, shepherds and shepherdesses, nymphs, fisher-folk, and so on. Other things which could always be purchased included tea-canisters, chocolate-cups, pomade-boxes,

## Zürich Porcelain

fruit-baskets, pipe-bowls, dagger handles, walking-stick knobs, thimbles, seals, and trinkets.

But there was in Switzerland, naturally, a lack of the princely and luxurious customers whose patronage was so essential. An enterprise producing at its own risk, and obliged to compete in the open market, must fail unless its wares can command a ready sale. This was not the case, and over-production led to its ruin. Gessner died in 1788, and in 1792 the "highly-fatal" concern was reluctantly wound up.

The stock-in-trade, the raw material, buildings and land passed into the possession of Mathias Nehracher, the son-in-law of the before-mentioned Adam Spengler ;

Meissen, and the great differences in the china show that experiments were being constantly made. The Zürich porcelain of the best period (1775-1790) is generally characterised by its yellowish tint, which, whether intended or accidental, makes an excellent warm background for the coloured decoration. Owing, however, to deficiencies in the material or in the skill, an unusual number of pieces containing flaws were sent into the market.

But the painting of the porcelain is undeniably good, in spite of the lack of the wealthy patronage and royal orders which supported the State establishments of Sèvres, Meissen, and Ludwigsburg. While

large pieces and rich gilding are the rare exception, the average standard of excellence is, if anything, higher than that of most of the foreign manufactories, and this remark applies to even the simpler china sets. In its landscape painting Zürich porcelain is equalled by few of its rivals, and surpassed by none. The themes are nearly always taken from the lake scenery, as was natural from the position of the factory on the shore.

For the ordinary sets the Meissen decoration was imitated in blue, painted under the glazing, and they were often ribbed. There was also

a Japanese pattern. The more expensive painting consisted of flowers from nature, birds, fruit (with or without butterflies), and landscapes : figures and genre-pictures are rarer in the decorated services. These latter were often in *Camoien* or monochrome, generally in the three shades of red-cherry, pink, and blood-red ; also in green and grey (*grisaille*), with gold edging to enhance the effect. The special orders of the customer were sometimes carried out, and repairs of foreign porcelain were also undertaken.

The groups and figures are less artistically excellent than the table services, no doubt because the material was not good enough for modelling, but they have an artless character and charm of their own. Perhaps here the influence of Gessner is most evident ; some of the tiny figures are unique



ZÜRICH PORCELAIN TEAPOT

he was a clever potter, and had been employed in the factory for some time. He died in 1800, and with his successor, Nägeli, the period of artistic production ceased ; only common *faïence* was henceforth made. The disturbances of the Revolution, which had spread to Switzerland, must have also contributed to put an abrupt end to the interest of the connoisseurs.

Proper china-clay or kaolin is not to be found in Switzerland, and thus the first experiments in Schoren-Bendlikon were made in soft porcelain, or *pâte tendre* ; these early products are recognizable by the heavy but pure-white material, into which the colours have sunk deep, especially in the blue-decorated pieces. The manufacture of the *pâte tendre* did not last long, and this early ware is rare. China-clay was soon procured from Lorraine for hard porcelain in the manner of



of their kind. The colouring is, compared with that of the foreign productions, very sober, in clear soft tones, which remind one of the Swiss coloured prints of this period.

A speciality of the Schoren-Bendlikon faïence, rarely found in the porcelain, was the black and coloured engravings; the drawings were by Gessner, and the plates were etched by one Bruppacher. Otherwise the faïence with its white lead-glazing has the same decorations as the porcelain, the onion pattern, the Japanese in red and violet, fruit, landscapes, and figures.

White services were also made in pipe-clay, after the English pattern, but as these are either marked "Wedgwood" or not at all, they are as hard to identify. The larger pieces are elegant in form and daintily perforated, and should interest connoisseurs.

The factory mark of Zürich was the letter "Z," both for porcelain and faïence. It is usually baked in blue, but is also found stamped or scratched in. In addition to the "Z" there is often a "B" (Bendlikon) or "S" (Schoren) on the faïence; also "G," which may possibly indicate Gessner. There are on the porcelain one, two, or three blue dots, which must refer to the quality of the pieces after the first firing; they were burnt in during the glazing, that is, before the painting. The rare pieces bear the letters "S.P." in gold, besides the blue factory-mark, which would seem to show that the manager, Spengler himself, undertook the gold work. The later Nehracher period is shown by "N" impressed on the material. The bases of the groups and figures are marked with various letters and numbers, and the services also bear numerous similar numbers and indications.

Before the National Exhibition in Zürich of 1883, when Dr. Angst, until recently the first Director of the Swiss National Museum, showed his collection, Zürich porcelain was almost entirely forgotten. How he was led to re-discover it is a little romance in itself. During his stay in London in the seventies, he was reading the "Landvogt von Greifensee," a

story by the Swiss novelist, Gottfried Keller, and was struck by a passage which mentioned the china-painting of Salomon Gessner. Soon after, during a Sunday excursion in the north of London, he came across a notice of an auction to be held posted on a large country house, and in the catalogue of objects for sale, among other old curios, stood the words "Zürich porcelain." He could scarcely believe his eyes, for though a lover of curios, he had never



ZÜRICH PORCELAIN GROUP

seen the name in print. On his return to Switzerland he made enquiries, with the result that he laid the foundation of the collection which has brought Zürich china into repute, and which is now to be seen in the Swiss National (Historical) Museum in Zürich.

Since that date (1883) it has become an object of eager search, and the prices of the genuine china have risen so enormously that, as before said, imitations are a regular article of manufacture. These are generally to be detected by the far inferior quality of the modern painting, although the peculiar yellowish tint of the porcelain is attained.



## A Valuable Old Oak Room

By George A. Wade

THERE is, hidden away in the unfashionable streets of Clerkenwell, London, a building which in bygone times had a far different tenant from the one that occupies it now. In the stirring days when Charles II. and William III. sat on the English

throne this house was tenanted by the famous Hugh Myddleton, who left his mark so deeply in many ways on the life of East London that both his name and works have survived till to-day. Nowadays, and for the past century and a half or so, this same



CORNER VIEW OF OAK ROOM



commodious dwelling has been occupied by various Water Companies as offices, for the late New River Company owed no small portion of its prosperity to what the said Hugh Myddleton did in the stirring times that he lived in.

Now Hugh Myddleton had a personal friend who was a very renowned man in a special business, in fact perhaps the greatest exponent of his own art that has ever lived. This art was that of carving in wood, and the friend was Grinling Gibbons. To-day the Royal personage or nobleman who can boast of possessing fine examples of the splendid handiwork of this master amongst wood-carvers does not forget to let the world know of his good fortune, so much is the carving of Gibbons prized in our own times.

Grinling Gibbons often stayed at this Clerkenwell house with his friend, Hugh Myddleton, and as some little return for the latter's frequent hospitality he is supposed to have carved and adorned what is now known as "the oak-room," which said room is one of the delights of modern connoisseurs in carving, and is certainly unique of its kind.

The whole of the sides of the room, from floor to ceiling, are of thick black oak. The floor is of the same material, and various articles of furniture in the apartment are also of valuable oak. We shall have something more to say about them shortly. At present we will confine our attention to the marvellous walls.

Each side of the large mantelpiece is flanked by circular pillars that run from floor to ceiling. These are prettily fluted and carved. Above the mantel itself the solid oak is carved into a magnificent representation of the Royal Arms, such a splendid piece of carving as perhaps has no equal of its kind in the kingdom. In size it occupies the whole space from the mantel to the roof, probably seven feet at least, whilst in width it extends from pillar to pillar. The workmanship is perfect, and the whole makes a striking ornament to a fine mantel. It is noticeable that the arms are those of the reign of William III., which enables us to fix a period when the work must have been done, and so we could locate it as being carved between 1690 and 1702, had we no other guide for that purpose. But we find in the next smaller room there is a ceiling moulded much after the manner of the one in the famous oak room, and this ceiling has the exact date of its construction moulded on it, viz., 1693. We may, therefore, assume that that date is not far from being the one which saw Grinling Gibbons commence, at any rate, the wonderful ornamentation of the adjoining more celebrated apartment.

Not only is the oak wall above the mantel thus

carved, but over every window and door in the room there are splendid pieces of carving by the same master-hand. The carving in one place represents a classical design; in another place it takes the form of a commentary, so to speak, upon the connection of Hugh Myddleton with water affairs, since it includes many anglers' creels, water-birds and all kinds of fishes, as well as water-plants and ships. There is a magnificent border to the Royal Arms thus carved, of various things of this kind, which never fails to strike the visitor as a unique piece of work.

There are at present four windows to the room, though there used formerly to be six. As all the windows are at one end of the apartment—which is in size about 25 feet by 20 feet, and 12 feet high—it will easily be understood that the room is somewhat dark, the more so owing to the blackness of its oak surroundings. There is no gas or electric light ever allowed in the apartment; the valuable oak is too precious to allow of any risk of fire being taken with regard to it. So, when artificial light is required, candles are brought in and set on the various tables, well away from the oak walls.

The room itself is now only used as a luncheon-room for the members of the important Water Board after they have held their meetings in the large board-room not far away. At other times it is kept strictly locked, and is only shown to special visitors by permission, as the present owners do not care to risk the danger of defacement or damage to it at the hands of any vandals who might otherwise get inside the ancient room.

The ceiling we have not yet dealt with. This is not of oak; at least if its groundwork is of that material the covering moulding is what catches the visitor's attention at once and evokes expressions of admiration. Its centre is a splendid painting of King William III., as fresh to-day as though the paint had only been recently put on. Round this has been moulded a very fine design of fruit and flowers of many kinds, with birds of brilliant plumage pecking here and there at them. This moulding is all painted in colours as natural as life, and it is surprising how well these tints have stood the test of time, for they seem little worse to-day than when they were originally laid on. The other parts of this striking ceiling are mouldings of pale colour decorated with gilt lines in many places.

It is commonly said that the ceiling was designed and executed by the great Sir Christopher Wren, to keep fitting company with the famous masterpiece of Gibbons, but those who are best qualified to judge do not credit this tradition. All they will say is that it must have been the work of some notable artist;



CARVED OVERMANTEL IN OAK ROOM



the beauty and finish of the ceiling alone suffice to prove that.

The furniture in the apartment is quite of a keeping with all else about it. Much of it is of old oak, and all of it is very valuable. The long table down the centre is not beautiful, either in design or workmanship; but it is strong, solid, and of great worth. There are three other tables in corners of the room that are similarly plain, but all the same are worth having, owing to their substantial character and their material of valuable old English oak. There are a few wooden ornaments in various parts of the room, too, that are of similar character and value.

It is the chairs, however, which surround the tables that are the doyens amongst the furniture in this place. Twenty-five of them, all old mahogany, carved in the Chippendale pattern so well-known and so valuable! And ten of them known to be actually original Chippendale chairs, the very head and centre of precious articles of vertu of that kind! These ten are believed to be unique in their own line, and certainly they are a prize valuable enough to make a Wardour Street dealer's eyes water freely with emotion as he gazes on them and thinks what

they would "fetch" in his shop from some enthusiastic collector, English or American!

More than once attempts have been made by people—even by expert judges—to say what the whole of the old oak room would be worth were it put up by auction at some celebrated West End mart. But it is not at all an easy task to guess in such a case. For Grinling Gibbons's work now commands tremendous prices; it is the work of the finest carver in wood who ever handled a chisel, and there is only a limited amount of it in existence. It can hardly ever be surpassed, and perhaps may never again be equalled. And the value of a set of ten original Chippendale chairs is also almost unguessable.

One authority has stated that no surprise need be occasioned were the whole to "fetch" over £100,000 at such a sale; but even supposing that that estimate is much above the real worth of the oak-room, it will yet be seen that the value of the apartment must necessarily be such that few other rooms of similar size in the land can at all rival it in this respect.

And all this is in a house which the passer-by would not look at twice, so plain and unpretentious is its exterior!



A SET OF CHIPPENDALE CHAIRS







THE REV. ALEXANDER DYCE AS A BOY  
BY RAEBURN

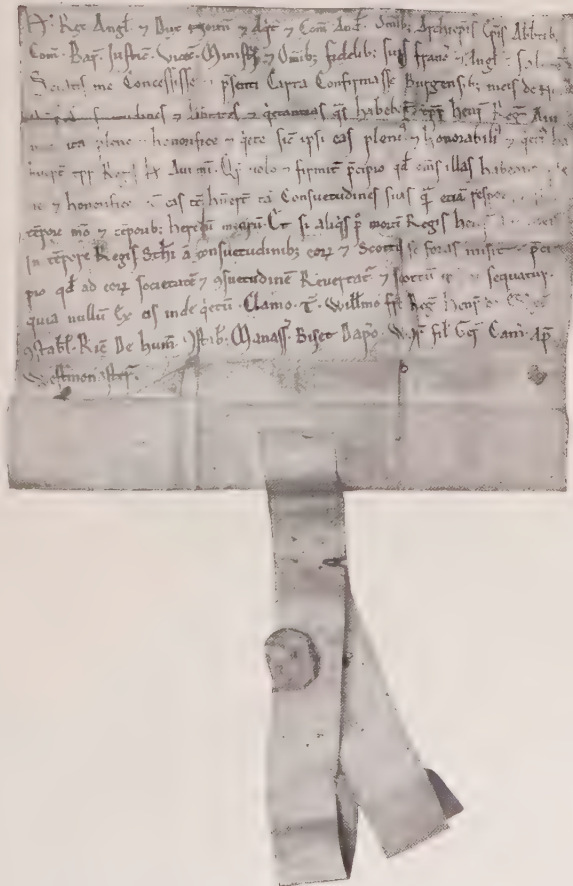
*(In the Dyce Collection at the Victoria and Albert Museum, S. Kensington)*



By Leonard Willoughby

"NEVER lose an opportunity of seeing anything *beautiful*. Beauty is God's hand-writing, a wayside sacrament; welcome it in every fair face, every fair sky, every fair flower, and thank for it Him, the foundation of all loveliness, and drink it in simply and earnestly with all your eyes. It is a charmed draught, a cup of blessing."

Kingsley's advice is assuredly worthy of remembrance by all who love the beautiful in nature and in art. Two centuries ago, Fuller, in writing of Norwich, described it as being "either a city in an orchard, or an orchard in a city." No doubt in those days, long since gone, this was descriptive of Norwich, and the



HENRY II. CHARTER

(5½ IN. BY 6 IN.)

appellation appropriate. But, owing to the inexorable demand of commercial enterprise, a levelling hand has deprived the city of much of its once sylvan appearance. "City of Gardens" has it also been called, and even to-day many of the private houses in the city have gardens and trees of exceptional beauty. But if Norwich can no longer lay claim to this title, the ancient city is still rich in its possessions as it is indeed famous in history. Its graceful cathedral, its massive Norman castle, its churches and many fine buildings and market place, its quaint old winding streets, picturesque Guildhall, half-timbered houses, all go to make



this fair city one of intense interest. Its history has been written many a time and oft, and it is a long one—one which is well worth studying, but one which it is obviously impossible for me to do justice to in one brief article. He who would know more on this score must study his *Blomefield*, the great historian of Norfolk.

Though the municipal life of Norwich goes back for nearly eight centuries, the foundation of the city takes us to the obscurity of mythical British Kings, while the Danes burnt it in 1004. It gained its first charter from Henry II., though it was Richard that first granted the citizens the right to manage their own affairs in 1194. Prior to this the owners of the castle were the dominant power, and they wielded their power with no uncertain hand. Norwich rose in prominence soon after the Conquest, when Flemings, Danes, and later on Huguenots came here and introduced woollen, worsted, and other manufactures. In fact to this day there are many inhabitants with Flemish names, the descendants of these early settlers. It was in a measure due to these refugees—driven from their native shores—and their love for flowers that Norwich became so rich in gardens. Their influence on architecture is still traceable, and in the time of Edward III. the products of their looms—such as Norwich shawls, camlets, and crepe—made the city the most flourishing in the kingdom.

Much pewter was also made here. But the trade was not destined to remain in this East Anglian town, which up to the seventeenth century was third in importance in the kingdom, for as the woollen industry moved inland, so did its fame gradually depart. To-day there is still a little of the industry left, while its shawls and crepe manufactures are continued, though the principal trades now are

the manufacture of boots, beer, and mustard—a curious combination, truly!

In 1403 Norwich became both a city and a county by charter from Henry IV., and to-day a piece of plate, subscribed for by the (living) past mayors and sheriffs, is in the possession of the Corporation to memorialise the fact that the city has been such for 500 years. It is with the utmost reluctance that I am forced to leave the fascinating history of Norwich alone; but I must confine myself to merely giving an impression of the city as I have just seen it, with illustrations of some of the wonderful possessions of the Corporation, which must appeal to all lovers of the beautiful in art. The impression created upon the mind of a casual visitor for the first time to a town may differ slightly from that of one who for long years has lived within its walls. It is true both may see the same objects, but in one case long familiarity has perhaps caused the inhabitant somewhat to forget or overlook those things which will at once vividly strike the newcomer with wonder and admiration. And those who visit Norwich cannot fail to be so impressed with all the multitude of interesting buildings and artistic objects there are to be seen within its boundaries.

There, prominently towering above streets and tallest houses, is the venerable Cathedral, with its history dating back to 1096, when Herbert de Losinga, first Bishop of Norwich, laid the foundation stone. Where can a more graceful spire—a landmark for miles around—be found? where such flying buttresses, or where more glorious cloisters? And to-day, thanks to its Dean Lefroy, the true beauties within have been opened up—clerestory windows of Norman work and surpassing loveliness, disclosed from behind centuries of plaster, such as no man



THISTLE-SHAPED CUP AND COVER  
ST. PETER MANCROFT CHURCH

believed could exist there. Here also, kept in perfect order, are the fullest set of Convent rolls—from the year 1272—of any church in England, with perhaps the exception of Durham Cathedral.

This beautiful Cathedral has been the centre of ecclesiastical life for 800 years, in a city which contains more churches than any other I have ever visited. These churches number in all some three dozen, irrespective of Nonconformist places of worship, which are also very numerous. Why all these churches came to be built is beyond my ken, for they must be far in excess of those even now required by its 120,000 inhabitants, but yet were in existence when the population was even smaller. Some of these go back to Norman days, some are of Saxon origin. If in the past the title of "City of Gardens" was appropriate, surely to-day "City of Churches" is the correct one, for go whither one will, there facing one is a church, while in attempting to describe what building one may, it will in all probability be found to be next door to one. In these churches is collected plate such as no other city churches in the kingdom possess, especially so in St. Peter Mancroft, the beautiful church overlooking the Market Place. What this church once possessed of plate must have been truly wonderful, but, alas! it went when the churches were sacked in 1552, and from

this church alone 900 ozs. were abstracted. There is happily one piece remaining, known as the Gleane Cup, one of the most beautiful cups known. It was given by Sir Peter Gleane, Knt., and consists of a cup and cover in silver gilt. It is Elizabethan, and stands 18 ins. in height. Round the bowl is a representation of Solomon, with the Queen of Sheba

kneeling before him, presenting gifts; behind her is a team of camels and asses bearing plate, flowers and fruit. The cover has the same subjects continued, with masks between, and bunches of foliage

on the top; stem and base with scrolls and masks. Sir Peter was an eminent merchant of Norwich, and was knighted by James I.; he was also M.P. for Norwich.

Another priceless possession belonging to this church is a silver-gilt thistle-shaped cup and cover, about 12 ins. high. This it is thought was for secular use. The bowl is beaker-shaped, with elaborate chasing in pattern, and profile head in medallions; a cresting of foliage round the upper part. The cover has gadroon patterns and four scroll handles, and is surmounted by a Roman soldier in classical costume, holding a large scroll. The stem has four small scroll handles, and the base has decoration like the cover. This is probably the oldest piece of plate in Norwich. It is the only piece of plate known with the date letter for 1543-4.

One more piece I must mention is the cup and paten of Peter Petersen's work. It is gilt engraved, with circular band on bowl and stem. The marks are orb and cross in lozenge; the Norwich Castle and lion; C in square, 1566. The paten shows the inscription in a square, "Sanct Peter of Man Crofte, A<sup>o</sup> 1569." It may be added that Croft was a field or place of gathering for merchants.

I regret I cannot enter into any sort of description regarding the plate in the other churches of this ecclesiastical city, through which the river Wensum winds its peaceful course to the sea, some 30 miles further on, through flat country so familiar to the frequenters of the Broads. "Once," says Bosworth Harcourt in a well-written booklet, "the City stood



THE GLEANE CUP  
ST. PETER MANCROFT CHURCH



within gates on larger acreage than London did." Unfortunately, these gates no longer exist, though at one time there were eleven. Now, also, only three of the round or boom towers of the city wall remain, near to the river; and these surviving remnants of the once great wall add a picturesque touch. From these boom towers great chains were stretched across the river when the gates were shut.

But if the gates of the wall have disappeared, three still remain *within* the city—the Water gate, the Ethelbert gate, and the Erpingham gate. These last two were built, one owing to a riot which broke out in 1272, consequent on friction between the monks and the citizens. It was then the convent and cathedral suffered severely, and the gate was built out of the money (3,000 marks) paid by the citizens by order of the Pope who put the city under an interdict to repair the damage done to the convent. The Erpingham gate, its companion, was built 150 years later, by Sir Thomas Erpingham, who fought at Agincourt with King Henry of Monmouth. It is said this gate was built as the price of his wife's temerity in daring to favour the doctrines of Wyckliffe and liberty of conscience. Opposite to this gate is



CAP OF STATE  
FORMERLY WORN BY THE CITY CHAMBERLAIN

the house once occupied by Sir John Fastolph—now an antique shop of considerable fame. It is noticeable by its half-timbered style of architecture, and by two enormous figures, painted white, either side of the entrance door. Adjoining this house is the churchyard of St. George's at Tombland, the latter from the Scandinavian word "Tomland," meaning "vacant land." This yard was the burying-place of the monks. A little further on is St. Peter's at Hungate, or Houndsgate, where some say the bishops with sporting proclivities kept their hounds, as being convenient to the palace. This, however, is open to doubt. Situated in this part is "The Maid's Head"

hotel, the oldest in the City; it dates from the fifteenth century. Once named "The Myrtel Fish," it is just possible that the "tavern in the Cook Rowe" mentioned in a Leet Roll for 1287, is this identical one. The hotel preserves its old features, and externally is in the half-timbered style, while within it is full of old carved oak and many interesting links with the past. It is but a short step from here to St. Andrew's Hall, one of the historic buildings in Norwich. Originally, it was the Church of the Dominicans or Black Friars, who came to Norwich



OLD REVERSE OF NORWICH SEAL



OBVERSE OF NORWICH SEAL



NEW REVERSE OF NORWICH SEAL

in 1226. In 1413 the convent was destroyed by fire, but a new church was erected. When the dissolution of the monasteries and religious houses took place, the citizens prayed King Henry VIII. for the grant of the church and house of the Black Friars for a perpetual free school. It was, however, purchased from the King for £80, the wood being used for market stalls, and the King buying the lead from the roof for £152—the church being hereafter used for assemblies. Many civic feasts have ever since been held in the hall—which is 124 feet long by 64 feet wide; one feast in particular, held in 1561, to the Duke of Norfolk, Earls of Northumberland and Huntingdon, Lords Howard and Willoughby, and many other distinguished guests, is interesting to note, as the Mayor's share of the expense is preserved. This amounted to £1 18s. 1d., but when it is seen what this included, it shows the difference in the value then of money. Amongst the items were—

	s.	d.
Eight stone of beef ...	5	4
Four geese ...	1	4
A forequarter of veal ...	0	10
Leg of mutton... ..	0	3
Four brace of partridges ...	2	0
Two guinea pigs ...	1	0
Four couple of hens ...	2	0
Sixteen loaves of bread ..	0	4
One barrel of beer ...	2	6
Sixteen oranges... ..	0	2
Two gallons of claret...	2	0

These are but a few items picked out of a long account.

This grand hall has resounded with music at the triennial festivals, and at the musical recitals provided in the winter by the Corporation. The architecture is Perpendicular, and the windows in the south aisle are Decorated style. Many fine paintings adorn the walls, amongst which is one of Lord Nelson by Beechey—the last portrait painted of him from life. It will be remembered that Nelson's birthplace was in Norfolk—Burnham Thorpe. Other pictures are by Lawrence, and one by Gainsborough of Sir Harbord Harbord, once M.P. for the city from 1756 to 1786, when he was created Lord Suffield; Lord John Hobart, Earl of Buckinghamshire, by Heins; and one of Horace Walpole, Earl of Orford,



SILVER CHAIN,  
PARCEL GILT  
FORMERLY WORN BY  
THE "WAITS" OR  
CITY MUSICIANS

by the same artist. Both Lords Nelson and Orford presented gifts to the city, which I will mention in describing the Guildhall treasures. The Blackfriars Hall, formerly the Dutch Church, is 100 feet by 32 feet, and is entered from St. Andrew's Hall. Here also hang a number of pictures, as in St. Andrew's Hall, of Mayors, Sheriffs, M.P.'s, and officials of the city, some of them excellent works by Heins. The custom of holding the Mayor's guild feasts are still adhered to in St. Andrew's Hall, as well as the brilliant mayoral entertainments, for Norwich civic hospitality has always been famous. But while the hospitality of its Mayors is enjoyed by so many in this grand hall, the meetings of the Corporation take place in the old Guildhall in the Market Place. This building was erected in 1407, previous to which the city had only a Toll Booth—a small thatched building standing in the midst of the traders' row in the Market Place.

In 1158 Henry II. granted the citizens a charter, though it was not till 1193 that they had the city in their own hands, paying a fee farm rent to the King's Exchequer through a provost. This continued till 1223, when Henry III. allowed the citizens to substitute bailiffs for the provosts. There was one to each of the four wards, while there was a Court Leet over which the bailiff presided. These Leets were subdivided into twelve for the purpose of frank pledge. In 1368 the city chose 24 of their number, two from each of the 12 sub-divisions, to assist the bailiffs in the government of the city; and this

was the commencement of local representative government in Norwich.

In 1403 the city obtained its charter to be governed by a mayor, two sheriffs, twenty-four aldermen, and sixty councillors. In 1835 the Corporation was reconstituted, and now consists of a mayor, sheriff, sixteen aldermen, and forty-eight councillors. In 1407 the building of the Guildhall was commenced, and finished in 1413. It has three storeys, with a peculiar frontage to the Market Place of chequer work, half flint, half stone. The county is famous for this sort of work. Amongst the rooms in this building are the



Mayor's Parlour, Court Room, Council Chamber, Sword Room, or Police Court, Crypt and Dungeons. The building, however, is now far too small for the requirements of so large a population, and is altogether unworthy of so important a City. There are, however, some fine windows in the Perpendicular style, notably one in the Council Chamber, filled with stained glass, in which appear the arms of the City, Scrivener's Company, Bishop Goldwell, Robert Dudley, Earl of Leicester, and a barrel set on end with N. E. C. inscribed above. When Queen Elizabeth visited Norwich in 1578 a magnificent pageant was provided in this chamber, which is none too large. There is some fine oak here dating to 1534, much of which is linen panel, with small figures of lion, greyhound, and dragon. There are also the Arms of Henry VIII. in the panels, as well as the City's, the Mercers', St. George's Guild, the Grocers', and Merchant Adventurers'. The old desk before which the Mayor sits is curiously carved, and was once the reading desk in the chapel of St. Barbara. Many portraits hang in this handsome chamber, including those of the world-famous artist, John Crome (Old Crome), Archbishop Parker (1573); Lord Chief Justice Coke (1587); Robert Jannys (1517); Sir Peter Rede (*temp.* Elizabeth), a citizen who left a bequest for the tolling of the great bell at St. Peter Mancroft for the benefit of travellers, and many more of

well-known mayors and citizens. On the wall hangs the valued Nelson trophy in a glass case. This is the sword of the Spanish Admiral, Don Xavier Francisco Winthuysen, who died of his wounds at the battle of Cape St. Vincent, 1797. It is in a white sheath of shagreen, ornamented with chased silver, and a handle of mother-o'-pearl and silver. Beneath it hangs a letter from Nelson, accompanying the gift of the sword to the city, as a mark of affection to his native county. Nelson was made an Honorary Freeman of the city in this year, as was the Duke of Wellington in 1820.

The oldest part of the Guildhall is the crypt in which Thomas Bilney, the Norwich martyr, was confined after his condemnation. From here he was taken to Lollard's Pit, beyond Bishop's Bridge, and burnt to death. Near to Lollard's Pit the early reformer Kett, in the time of Edward VI., encamped on Mousehold Heath and suffered defeat from the King's troops under Lord Sheffield, who himself was killed in the skirmish. A memorial stone on the wall of a public-house near by marks the place.

Later on Lord Warwick came with a formidable force to capture Kett's brother, also a leader. He was taken and hung above Norwich Castle till he died of starvation. The other Kett was subsequently hanged from the tower of Wymondham Church, some ten miles distant. Of the burial grounds in Norwich,



CUP AND PATEN

ST. PETER MANCROFT CHURCH

there is one little unpretentious, quiet, out-of-the-way spot, wherein rest the mortal remains of the Quakers of the city. Here are buried Joseph John Gurney—so well-beloved in his time; and Mrs. Opie, the authoress, a daughter of Dr. Alderson, a local practitioner—she was the wife of the painter Opie and died in 1853, having returned to Norwich in her widowhood.

In St. Peter's Church lies buried Sir Thomas Browne, a famous Norwich physician of the 17th century, knighted by Charles II. He was author of the *Religio Medici* and other well-known works. A stone is placed on the wall of the house in Little Orford Street on the site of his residence, stating that he lived here for 46 years and died in 1682. I fear I cannot further describe the churches or their treasures, for they are too numerous; I can only, however, mention that the curfew tolls at night at St. Peter Mancroft, and at St. Giles', where, in addition, the day of the month is also struck. Of the other buildings in the town the "Strangers' Hall" is the most interesting specimen of mediæval domestic architecture in the city. In Elizabeth's time it belonged to the Sotherton family. The crypts are 14th century work, while the work generally in the building extends from the Decorated to the Jacobean periods. The banqueting hall is a beautiful room, with open king post roof, notched tie-beams and cornices, and two deep bay windows. The Castle, the most prominent landmark in the city, stands in the very heart of it and towers over everything, taking, as it were, the city under its protecting care. It has played a very important part in English history, and is of Norman architecture, built by William d'Albini. To-day the Castle is a museum—one of the best in the provinces, and is well worth seeing and spending some time in. The old walls,



MAYOR'S GOLD CHAIN

incased with stone in the Norman style, are still visible from inside, as is also Bigods Gate. Surrounding it are gardens and grounds, which have taken the place of the old moat. The city is indeed rich in its buildings, museum, and treasure, while the Corporation plate is probably second to none in the kingdom, and this not excepting even London. There may be more plate in London or elsewhere, but none can equal in quality, beauty, and value that of Norwich. The value of their plate is appreciated by the Corporation, who are fully justified in their pride in possessing such treasures, which have been mostly presented by various

distinguished citizens, and this they show by the admirable manner in which they guard them.

Instead of giving a long description of each piece of the plate, etc., which has frequently been so much admired by King Edward and Queen Alexandra, I will merely give a list of them with illustrations which will convey a far better idea of their form and shape than any written description.

Amongst the regalia, and plate and belongings of the Corporation, the following are of great interest:—the Mace, of rock crystal, one of the most beautiful maces in Europe; the Sword of State, which is allowed to be held with its point up in the presence of Royalty, presented in 1706; the silver Maces given in 1671 and 1733 by Lord Henry Howard and Sir Horace Walpole, afterwards Earl of Orford, respectively; three maces with silver heads, presented by St. George's Company, in 1731; Mayor's chain and medal, presented 1757; Deputy Mayor's chain of gold, presented 1716; Sheriff's chains of gold, presented 1739; chains of silver worn by "Waits" or city musicians; salt and cover, presented by Sir Peter Rede, 1567, the most valuable of all the plate, and said to be worth £10,000; ewer and salver, silver-gilt, presented



by Hon. Henry Howard, 1663; two flagons, silver-gilt, with hall-mark, 1618; standing cup, silver-gilt, presented by Mr. John Kirkpatrick, the learned antiquary, 1729; three Tazza cups, presented by Mr. Peter Petersen, the famous Norwich silversmith of the sixteenth century, and Mr. John Blenerhasset, in 1563; four tankards, given by Mr. T. Herring, 1630, and Mr. Justice Windham, 1597; four sauce-boats and two gravy-boats, purchased 1761 and 1735; two tall flagons, one given by Mr. Tobias Dehem, 1629, and one 1634; three cups, given by Mr. T. Spendlove, 1633; a cup given by Mr. Justice Windham, 1597; two pepper casters, a sugar caster, eight salt cellars, two large spoons, forty spoons, ewer and dish, a replica of the one presented by Archbishop Parker; and the Cap of State worn formerly by the City Chamberlain.

The Seal of the town is—*Obverse*: a castle with outer walls and keep, embattled and masoned, round-headed portcullis half down. Below it a lion passant guardant of England. In base a cinque-foil flower slipped and leaved, on each side a branch of flowers and foliage. *Reverse*: a niche with elaborate canopy of two stages or tiers pinnaced and crocketed, containing an ornamentally carved entablature inscribed in four lines—IM-MA-NV-EL. On a semi-hexagonal plinth in base the date 1573. On each side in a pent house on a corbel of masonry a demi-angel with wings expanded leaning forward to the central subject, and holding in front a shield of arms, and the Royal Arms of King Henry IV., who extended the constitution of the city in A.D. 1403. *r* diaprè, *a* cross.

The Seal originally on the reverse side had a representation of The Holy Trinity, the Father on a throne, a star on each side of His head, holding our Saviour on the Cross, and a Dove over His head; on each side is a shield supported by an angel. The first is France and England quartered,

and the second St. George. It remained thus till 1686, and then the Corporation paid £2 15s. for taking out the Trinity, and putting in its place "Immanuel," as it now remains.

Though Norwich is no longer quite so important a town as in its early days, when it was one of the three first cities in England, it is still a busy place, with excellent shops—equal in every respect to the best West-End shops in London. It has a wealth of splendid business buildings, notably the Norwich Union Fire Insurance's new palatial offices, Library, Shire Hall, Hospital, Hotels, and endless art dealers' shops. Of these latter there are quite an extraordinary number, and most of them are well worth collectors' notice. Situated in a part of England full of overflowing with history and romance, crowded, as I have said, with ancient and beautiful churches—and most of them with great interest attaching to connoisseurs—with its great Castle o'ershadowing the whole town, which in turn has been a Royal Castle, a State Prison, a Gaol, and now a Museum, it is evident that few cities offer more attractions to students and lovers of history, architecture and art. And those who have once seen this venerable city scarcely fail to re-visit it, and explore again its winding streets and by-ways. In describing these, in which are contained so many delightful buildings, some of which retain their old-fashioned gables, deep eaves, dormer (or lucombe)

windows, and some with half timbered work with lattices, I have been sorely tempted to write at length, and certainly with enthusiasm. Inexorable space alone has prevented me.

I can only in conclusion advise my readers who would know more on this score to go to Norwich and study it, to mark well, and learn for themselves, for they will find much to interest them in the buildings and shops, much to instruct in the City's history, and endless things to remember with pleasure and advantage in this famous "Eastern" city, the Capital of the East Angles.



ENTRANCE TO CATHEDRAL PRECINCTS  
SIR JOHN FASTOLPH'S HOUSE SEEN BEYOND

# NORWICH CORPORATION PLATE



SILVER GILT FLAGON

THE "READE" SALT

SILVER GILT FLAGON

The "Reade" Salt, the gift of Sir Peter Reade, is ornamented with masks, strapwork, flowers, and fruit in repoussé. Round the base of the drum is engraved in pounced letters, "The Gysle of Petar Reade, Esquiar," and round the top the Reade motto, "Asperance in Deo." On the drum are three shields of arms. The cover is surmounted by an urn bearing a statuette holding a shield, with the arms of Norwich. Inside is pounced the Reade arms and motto. Norwich hall-mark, lion and castle, date letter 1568-9, maker's mark orb and cross in lozenge. Weight 59 ounces. The two silver-gilt flagons are ornamented with repoussé strapwork, fruit, flowers, and medallions with sea monsters, and bear the arms of Norwich. Each is marked with the London mark, one bearing the date letter for 1618, and the other that for 1625. The maker's mark is W. R. in shaped shield. Each weighs about 51 ounces.

Facsimiles of these three objects were presented to King Edward VII. and Queen Alexandra by the Corporation and Citizens on the occasion of their Majesties' silver wedding.





THE CRYSTAL MACE OF ROCK CRYSTAL, MOUNTED IN SILVER GILT AND JEWELLED

*From an inventory, dated 1549, it is stated that the City then had "a Mace of Arms of silver and double gilt wrought upon crystal and set with stones."—There is, it is believed, only one other like it in Europe.*



(1)

TWO FLAGONS

(2)

1. Engraved with Norwich arms, marks of London, date letter 1634, maker's mark indistinct. Weight, 50 ozs. 17 dwts. At a court held 18th June, 1634, an order was made "that the salt with cristall be changed, and with the value thereof the two flagons to be matched and made equal with the greatest Flaggon" (i.e., Tobias Dehem's Flaggon).

2. Engraved "The Gift of Mr. Tobias Dehem Mare in this City of Norwich." Above inscription are the arms of Dehem, and below a monogram. Norwich hall-mark, castle and lion, seeded rose crowned, maker's mark W. D. conjoined and arrow-head below, 4th mark indistinct. Weight, 49 ozs. 5 dwts.



THE "HOWARD" DISH AND EWER

The dish bears the following inscription in prickled letters: "The Gift of the Rt. Hon. Henry Howard at the Guild June ye 16, 1663, in the time of John Croshold Mayor." The raised centre bears a medallion of Christ washing the feet of the Disciples, probably replacing a coat of arms which had become damaged. The sunk part illustrates the Triumph of Neptune. Marks of London, date letter 1617, maker's mark IV, with star, in shaped shield. Weight, 69 ozs.

The ewer bears the same marks, but much worn. Weight, 43 ozs. 5 dwtls.

Facsimiles were presented to the late Duke of Clarence by the Corporation and Citizens on his coming of age.







(1) (2)  
1 AND 2. THE "BLENERHASSET" CUPS

(3)  
3. THE "PETERSEN" CUP

1 and 2. Silver gill, with inscription AL MI TRVST IS IN GOD round each, and in each bowl are engraved the arms of Blenerhasset and four other coats, and beneath "John Blener Hassett." Weight, one 25 ozs., the other 25 ozs. 12 dwts. Marks of London, date letter 1561, maker's mark, cross in quatrefoil.

3. Silver gill, presented by Peter Petersen, the famous 16th century Norwich silversmith. Round the edge is chased THE + MOST + HERE + OF + IS + DVNE + BY + PETER + PETERSEN. In the bowl are engraved the arms of Norwich. Norwich hall mark, castle and lion, maker's mark, orb and cross, weight 30 ozs. 10 dwts.



FOUR TANKARDS

The two large tankards are engraved round the body beneath the City Arms, "The Gift of Thomas Herring, Esq." Marks of London: one with the date letter for 1708 and maker's mark P.A. in shield; the other with the date letter for 1721 and mark of John East. The first weighs 35 ozs. 17 dwts., the other 35 ozs. 7 dwts.

The Court Book of 23 Dec., 1629, records the gift of a silver voider weighing four-score ounce and half-a-quarter, by Thomas Herring, Esq. This voider was probably exchanged for the two tankards at a later date.

The two small tankards are engraved with the Windham arms, and on the base "City Plate." Marks on each of London: date letter 1721, maker John East. Weight of one 26 ozs. 15 dwts., of the other 26 ozs. 7 dwts.

It is probable that the original gift of Mr. Justice Windham, in 1597, was exchanged for the above tankards.

# *Norwich Corporation Plate*



REPLICA OF EWER AND DISH GIVEN TO THE CITY IN 1549 BY ARCHBISHOP MATTHEW PARKER



*Given by the Mayor and Sheriffs to commemorate the 500th Anniversary of the City's Corporation. They were produced from a careful drawing attached to the bond accompanying the gift. The dish on the border of the dish contain the arms and monogram of Archbishop Parker, and in the centre are the arms of the Archbishop in enamel.*





THREE MACES OF ST. GEORGE'S COMPANY

*These Maces with silver heads and ebony staves were presented by St. George's Company at the dissolution of the City. The principal head is in the form of a Capital of column, with acanthus leaves, and surmounted by St. George and the Dragon. The two smaller heads represent the arms of the City. Round each is engraved, "Ex dono Honorabil Fraternitates St. Georgii in Norwico An Dom 1705." Marks of London, date letter 1704-5.*

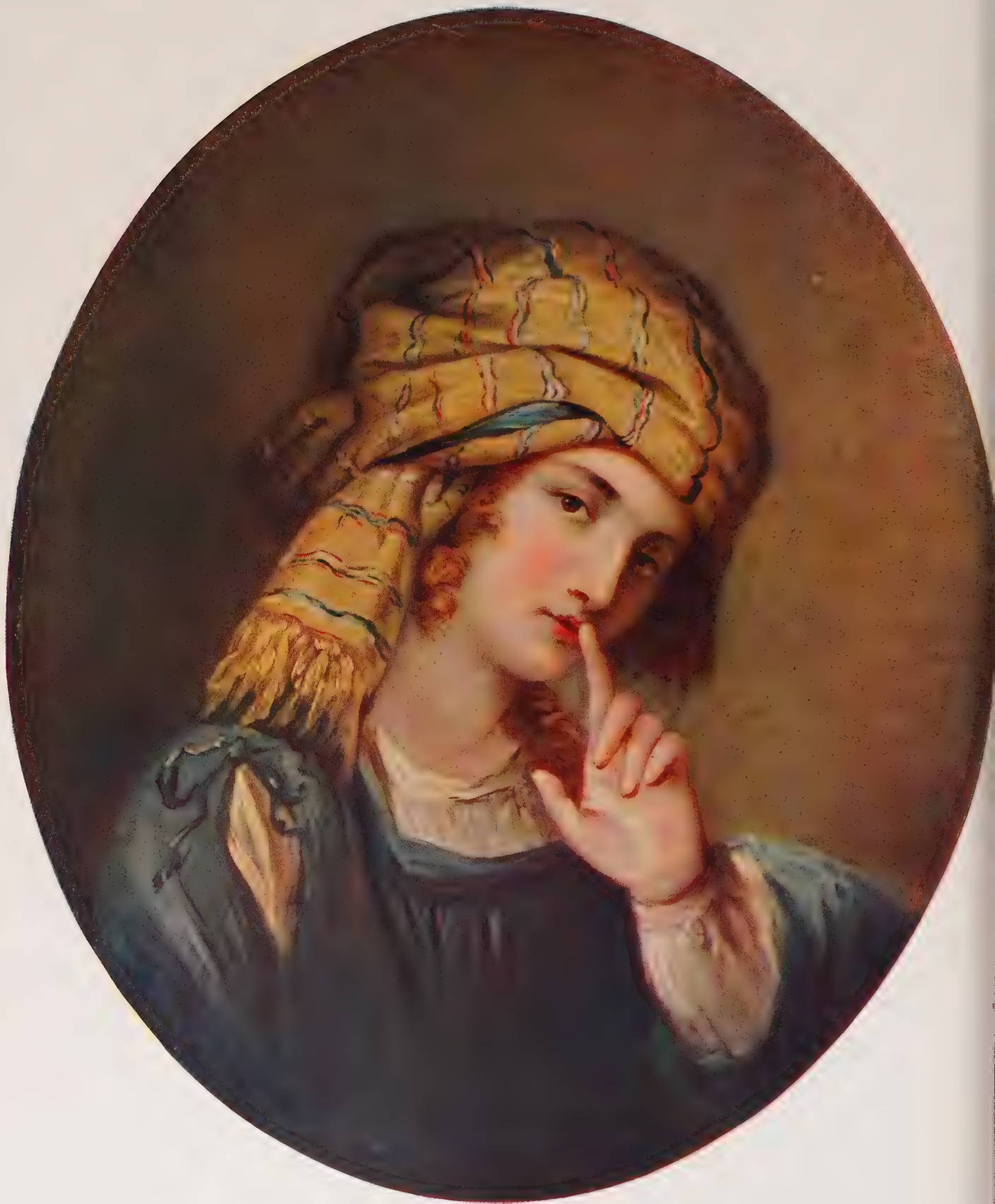


TWO GRAVY BOATS

*With double handles and lips, engraved with the City arms. Marks of London, date letter for 1735. Maker's mark J. S. in shield (Jos. Sanders). Weight, 35 ozs. 15 dwts.*







# PORTRAIT OF A LADY

Attributed to the Rev. W. Peters



# THE A. M. TILGTON

1860-1861



## Needlework Pictures

By Olive Milne Rae

EMBROIDERY, or the splendid art of working with the needle, said to have been initiated by Minerva, is one of the most ancient of the arts. It takes precedence of painting, for the earliest method of portraying human and animal forms, fruits and flowers, was by needlework done upon canvas. Both on account of its great antiquity and its beauty it has always been held in the highest esteem by collectors; but there is a comparatively small, though very interesting, branch of it which it would be well worth while to take an interest in. It is the department of needlework-pictures. A collector in search of a new hobby could scarcely find a more charming one than the acquisition of these quaint and rare hand-sewn pictures, and especially those of them which are English, for they have a character quite their own. The field is not a very large one, for needlework pictures, as distinct from tapestry and tapestry pictures, do not appear to have been made till the time of the Stuarts, probably not till the reign of Charles I., and the vogue, which was extremely popular and keenly followed, only lasted for about a century and a half altogether. They are not always particularly beautiful, and there is not much originality about them, for their range of subjects does not seem to have been very wide, but they are interesting relics of

a fashionable craze of a bygone day, and form an epoch in the history of needlework.

In those days fine ladies knew the art of wielding the needle more thoroughly, perhaps, than they knew any other; and if their productions were not always of the highest artistic order as pictures, the stitching of them, at least, was unimpeachable. Its variety and elaborateness, and the way in which they gained their effects by it, was truly wonderful, and presents to embroiderers of the present day an object-lesson of no mean value.

Up to the period when needlework pictures came into vogue ladies had been accustomed to do much larger pieces of work, great pieces of tapestry, immense embroidered curtains, bedspreads, and the like, on which all the "females of the family" and their hand-maidens, too, would be engaged for months and even years at a time. But ornamental textile fabrics, machine made, were beginning to be put on the market, doing away with the necessity of so much hand-worked embroidery, and they turned with relief to these comparatively minute canvases upon which

they lavished the wealth of divers stitches at their command. Such an incredible number of different stitches are often crowded into the space of a square inch that it is almost necessary to use a magnifying glass to distinguish them.



Fig. 1

NO. I.—CHARLES I.

Fig. 2



The earliest specimens of needlework pictures are worked with silks on coarsely-woven linen canvas, in the small slanting stitch taken over a single thread of the groundwork, which is technically known as "tent-stitch" or *petit point*. These were, of course, infinitely laborious, and closely resembled tapestry in effect. Fig. 2 of No. i. is worked in tent-stitch; while Fig. 1 shows the elaboration of stitches which followed. In Fig. 1 the bodies of the animals and the flowers are worked in what was called the "long-and-short stitch," or crewel stitch. In the upper half there is a still greater elaboration, the bodies of the lion and the unicorn being raised and padded.

About the middle of the seventeenth century this surface-padding of the long-and-short stitch picture became the fashion, and thus began that curious phase of the high-relief embroidery known as stump-work. Possibly it may have been suggested by the raised work on Italian ecclesiastical vestments,

and it was used to give the pictures a more realistic effect. These stump-work pictures generally depicted either Biblical subjects or the reigning King and Queen and their Court. Their elaborateness was often extraordinary, all the known stitches being employed to enhance them, as well as the new and life-like effect gained by the padding. As time went on they became still more extravagant and eccentric. Seed pearls, paste jewels, lace, sequins, and feathers, were all pressed into the service. The groundwork was generally of white satin, studded with tiny spangles. The ladies' dresses were worked in long-and-short stitch in soft untwisted silks, and ornamented with silver and silver-gilt twist, purl and lace. The chief figures were made to stand out in high relief by being padded up with hair or wool.

Sometimes the figures were raised by means of a complete little "skeleton" of plaster or wood *appliqué*

on to the background. These were then tricked out in dresses of needlework, ornamented with seed pearls, tinsel, and paste gems, and trimmed with real lace. Real hair was often used for their wigs and beards, and the whole picture looked like a quaint little marionette show, delightfully disregarding of any of the fettering rules of proportion and perspective.

No. vi. is a good and not too elaborate example of stump-work of the Charles II. period. The background is of white satin, and all the principal figures are in high relief. The scene is evidently the garden of a palace—the palace is seen at the left-hand corner—all a-growing and a-blowing with curious and wonderful flowers and plants, a flora of the imagi-

nation, unknown in modern botany, where various wild and tame beasts and birds, and even fish, disport themselves under a beautiful noonday sun, worked in gold thread. Observe the king of beasts peacefully slumbering in one corner, and



NO. II.—CHARLES I.

the spirited-looking leopard in the other, looking at him over his shoulder. The figure under the canopy is no doubt the king, as he is wearing a robe lined with ermine, which is realistically worked in "plush-stitch" to imitate the fur. He is apparently awaiting the approach of the lady on his right, whose dress is beautifully embroidered in coloured silks, in what is known as "lace-stitch," enriched with real lace collar and cuffs, and ornamented with seed pearls. The other figures are their attendants, who are worked in different stitches, their hair being made in knot-stitch. A great many different stitches, such as the "cross-stitch," "split-stitch," "cushion-stitch," and purl are used in the execution of the animals, trees, flowers, and birds.

No. ii., which is reproduced by courtesy of the Royal Scottish Museum at Edinburgh, is a much more elaborate example. The subject is Queen

## Needlework Pictures

Esther, in irreproachable English costume of the seventeenth century, going to the presence of King Ahasuerus. Mordecai is seen kneeling a little to the right of Esther, while (presumably) Haman, looking very jaunty in English hunting costume of the same period, stands behind the king. In the top left-hand corner, Jacob's dream is



No. III.—CHARLES I.

portrayed, for no apparent reason, while with the same charming inconsequence English oak, apple, pear and rose trees grow side by side with the lotus and the pomegranate, and various tropical birds and beasts mingle quite naturally with the British "bunny," squirrel and snail. The stitchery of the picture, however, is wonderful. Esther's robe is worked in the finest needle-point, and every conceivable stitch appears to have been worked into the other component parts of the picture. The canopy under which the king is seated is hung with seed pearls, and there is a good deal of gold and silver thread worked into various portions of the design, which must have given the picture an exceedingly rich effect nearly three hundred years ago, when the now faded colours of its silks were fresh and lovely, and the fair fingers that had worked it had taken it off the embroidery frame, finished—a work of skilled and patient labour, if not of very perfect beauty.

No. v., another example of stump-work of the Charles I. period, in lower relief than the other two, is a spirited representation of the Judgement of Solomon. The figure on the right (who, by the way, is in the costume of a Roman soldier, with which he

all the bravery of ermine and velvet, and wearing the regalia of England! But such petty details of correctness are quite beneath the notice of the fair embroidress.

No. iii. is probably one of the earlier examples of stump-pictures, and represents the King and Queen surrounded by the usual heterogeneous collection of animals and insects, flowers and birds, worked in satin-stitch, chain-stitch, knot-stitch, and others. The foliage of the trees and grass banks are generally worked in knot-stitch, which is very effective for the purpose. These stump-work pictures are things quite apart and unique in the domain of needlework, and no good collection is complete without one or two of them. It is not advisable to buy specimens which are very worn or greatly soiled, for they do not, as a rule, stand the process of cleaning. Benzine or ammonia should never be used to clean old or fragile pieces of needlework. The use of anything damp or wet, in fact, only tends to shorten their lives. Careful brushing with a soft brush or blowing the dust out of the crevices of raised stitches or figures will be found to be the best method of cleaning them.

During the later part of the reign of



No. IV.—QUEEN ANNE



stump-work pictures, bead-work came into fashion, and whole pictures were often wrought in it. The subjects and design of these were exactly the same as the stump-pictures, but instead of being worked in silks, the figures, flowers, animals, etc., were worked in beads, on a background of satin or silk. These pictures are very quaint and almost pretty, and their colours, of course, have not faded, so that they look nearly as well as when they were first made.

Towards the end of the reign of Charles II. stump work seems to have died out, giving place to a type of needlework picture somewhat like that of the Charles I. period—of the flat tent-stitch. There were certain differ-

ences, however. They were much better worked, and altogether prettier and more artistic. They were no longer grotesque, and the figures really resembled the human form. The faces of the little embroidered people were usually painted in water-colours, either on the background itself or on parchment, which was deftly inserted into its place. The dresses were worked in silks or chenille in rich colourings. The subjects were somewhat more varied than those of the preceding reign, and were generally of the sentimental order; knights and ladies, or Watteau shepherds and shepherdesses making love in Arcadian bowers, "Charlotte at the Tomb of Werther" and the "Finding of Moses," too, were favourite themes, and were "done to death" in the reign of Queen Anne. No. iv. is a good and a pretty example of this Queen Anne style of needlework picture. The subject is the "Finding of Moses." The dresses of Pharaoh's daughter and her attendants, which are in the height of the English fashion of the time, are worked in long and short stitch, while satin-stitch and knot-stitch are used for different parts of the picture, the shrubs and distant trees being worked in knot-stitch.

About this time, 1780-90, many needlewomen

began to copy engravings, possibly for lack of any good or new designs for embroidered pictures, and to emancipate themselves from the stilted and ugly old designs. Some of these copies are very charming and cleverly done, in fine black and white sewing silk, and sometimes, in the case of miniatures, in human hair of all shades. Since the beginning of

the nineteenth century the needlework picture seems to have degenerated and died out, though of late years an attempt has been made to revive it, and some of the distinguished needlewomen of our own day have executed beautiful copies in embroidery of the designs of such masters as the late Sir Edward



No. V.—CHARLES I.

Burne-Jones and Mr. Walter Crane, who have both realised fully their decorative and artistic value.

Pictures embroidered after 1800 bear the unmistakeable marks of degeneration, and after the atrocities wrought in Berlin wool on "Penelope" canvas up to about 1830, they ceased to be made altogether. But a collection, to be quite complete, should certainly contain at least one example of even the degenerate phases of the early nineteenth century pictures. Of these, the most important are the large, gaudy, vulgar representations of Scriptural subjects worked in silk, wool, and chenille on sarsenet; and the fine cross-stitch pictures in gloss-silks, which are so tantalising to the eye, and lastly, the groups of flowers in *appliqué* cloth and silk.

To those about to form a collection—for needlework pictures are the *dernier cri* in the collecting world at present—a few hints may be useful. The question of framing is an important one, and is likely to be treated according to the individual taste of the collector, but the frames should always be copies of the old designs. Stuart pictures generally look best framed in black, with a narrow gold inner beading, and ebony-stained mahogany is the best substitute we have for the pear-wood of which the old frames were

## Needlework Pictures

invariably made. Anything is better than the cheap composition variety, "In Deutschland Gemacht," which have been known to be used for the purpose, and which entirely vulgarise and spoil the look of the pictures. The eighteenth century type of sentimental picture was generally framed in gold, with a deep border of black and gold painted on the glass, and perhaps this is the most successful method of showing them to advantage, but when the original frame is *non est*, a plain black one is the next best thing. It is absolutely essential that old needlework pictures should be framed, as their lives would be very short if they were kept in drawers or portfolios, where they would get rubbed. In the case of raised work or stump-work the glass should be pasted into the frame with strips of paper, and raised well above the needlework by means of little slips of wood, in order to keep it from touching the delicate surface. As has been said, it is never advisable to buy very old pieces which are not in a good state of preservation, as nothing can be done to renovate them. It is usually fatal to take an old picture off its backing-board and stretch it on a new one. It is almost sure to split in several places, or to fall to pieces altogether. But if it is quite necessary to do this because of worms in the original stretches, or any other cause, the accumulated dust should be carefully blown off the back of the picture

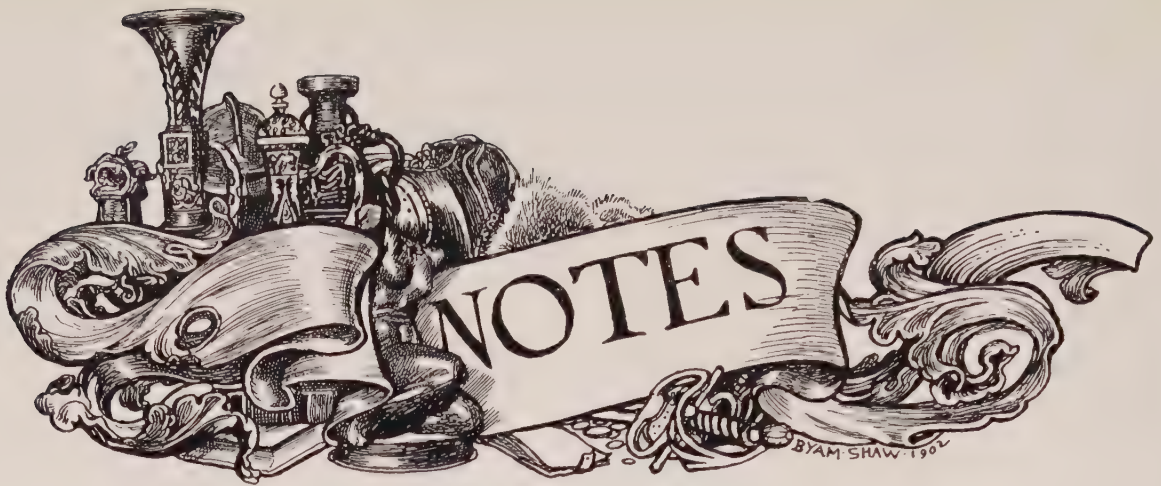
with a small bellows, and then it should be sewn upon the linen with which the new board must be covered, taking great care that it is not stretched or strained. The collection should be kept in as even a temperature as possible, as the fragile ground fabrics are extremely sensitive to atmospheric conditions, and are apt to split when subjected to sudden changes.

There is something intensely fascinating about these old-world embroideries, something which has nothing to do with their intrinsic beauty, or with their age. It is the sense of the human care and labour which have been spent upon them, the consciousness that they are the work of human fingers, and have been the objects of thoughts and intents and aspirations, of heartbreakings and disappointments, of recoveries and the joyousness of success, of the gloriousness of work well done and completed. All the fair devices and designs that ever were fancied cannot be expressed and rendered by the machine with anything like the beauty of those which are hand-sewn. As the supreme worth of the diamond lies in the fact that it took infinite pains and time to find it, then to cut it and set it, so the true delight and supreme worth of needlework lies in the magnetism of those dead hands that worked it, of the individuality that planned it and set its seal indelibly upon it for ever.



No. VI.—CHARLES II.



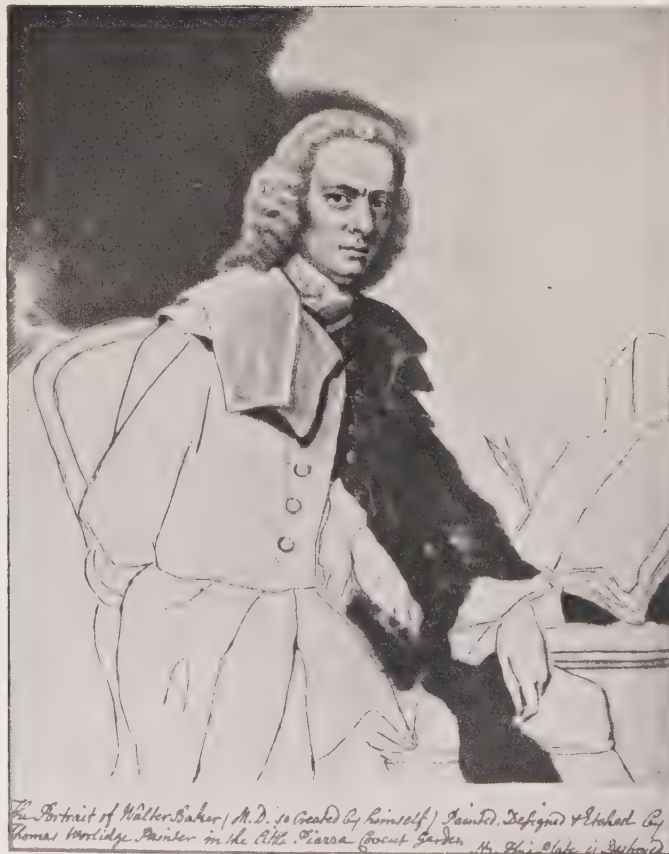


THOMAS WORLIDGE was an etcher who, at his best, deserved higher praise than he has generally received. It must be admitted, however, that his best seems to have been rarely within his powers.

**A Rare Etching  
By T. Worlidge**

His copies of Rembrandt are fair; his Gems, poor in the extreme; but, once in a way, he achieved an excellent portrait—well drawn and well bitten—though the large number of unfinished plates he left seems to indicate that he felt himself unable to carry work of this kind beyond a certain stage. The etching of which two states are now reproduced is a case in point. In the first state it is admirable, worked with a liberal and effective use of dry-point, and indicating a bold yet judicious appreciation of light and shade. In the second state, marked by the shading added on the right, the dry-point has already begun to wear. In the Print Room of the British Museum are two later prints, one with the number "61" in the top right-hand corner,

and a signature reversed, which may be meant for the initials of the artist, below, on the same side; the other has neither number nor signature, and is a mere threadbare ghost. The first state has written on it, in a contemporary hand, the following inscription: "The Portrait of Walter Baker (M.D. so created by himself), Painted, Designed, and Etched by Thomas Worlidge Painter in the little Piazza Covent Garden. N.B. This plate is destroyed."



*The Portrait of Walter Baker (M.D. so created by himself) Painted, Designed & Etched By Thomas Worlidge Painter in the little Piazza Covent Garden. N.B. This plate is destroyed.*

WALTER BAKER, BY THOMAS WORLIDGE

FIRST STATE . . .

This Walter Baker was a somewhat notable character in the middle years of the eighteenth century. In 1746 he is said to have invented "a medicine called the Liquid Shell"; but, perhaps, his most notable appearance before the public was as plaintiff in an action, as "administrator to the late Baron Schwanberg," which he brought, in 1753, against Dr. Robert James, the friend of Dr. Johnson and of David Garrick, and the patentee of the once famous Powder and Pill known by his name as a remedy for fever. Baker

claimed that James's powders, as sold, were really identical with those of Baron Schwanberg, and succeeded in proving that, at all events, they differed essentially from James's own specification. In 1754 Baker published an account of the Proceedings, a copy of which is in the British Museum Library. This event probably gives the key to the date of the etching before us. Worlidge was evidently experimenting keenly with etching at the time, and the same year (1754) appears on the portrait of himself which forms a frontispiece to the volume of "Gems."

The use of the term "painter" in the inscription is worthy of note, as one of our leading biographical dictionaries asserts that he abandoned painting towards the end of his life. On the contrary, the advertisement of No. xi. of his "Gems" (which was nearly all published, in parts, during his life) says: "Subscriptions are taken in by Mr. Worlidge, in Bedford Street, Covent Garden, where his paintings, both in oil and water-colour, can be seen" (April 23rd, 1765). In April, 1766, the advertisement of No. xx., dated from "Great Queen Street, Lincoln's Inn Fields," adds: "Mr. Worlidge continues to paint portraits in oil or water-colours as usual. A young Gentleman, his

Pupil, also paints in Miniature, taking an exceeding good Likeness, at four Guineas each Picture." The pupil was probably William Grimaldi, then fifteen years of age. From this also it appears that if Worlidge moved into the house built by Inigo Jones, next to the Freemason's Tavern in Great Queen Street, in 1763, he kept on the Bedford Street address for business purposes; but 1765 is more probably the year of the removal.

The artist died on September 23rd, 1766, and the "last part" of the "Gems" was advertised in

October, 1767, as "now at the Press . . . together with a printed Illustration of the several Subjects"; and the same notice announces the forthcoming sale of "Mr. Worlidge's genuine and entire Collection of Paintings." Mrs. Worlidge, who wound up the affairs of her husband, was his third wife, and a relation of the M. Wicksteed, seal engraver, in Bath, whose name occurs with her own on the title-page of the first complete edition. She was something of an artist herself, and the "Public Advertiser" of 1767 contains some verses, "*On seeing a PICTURE of the late Duke of YORK at Langford's Sale Room, Done in Crayons by Mrs. WORLIDGE.*" —E. F. STRANGE.

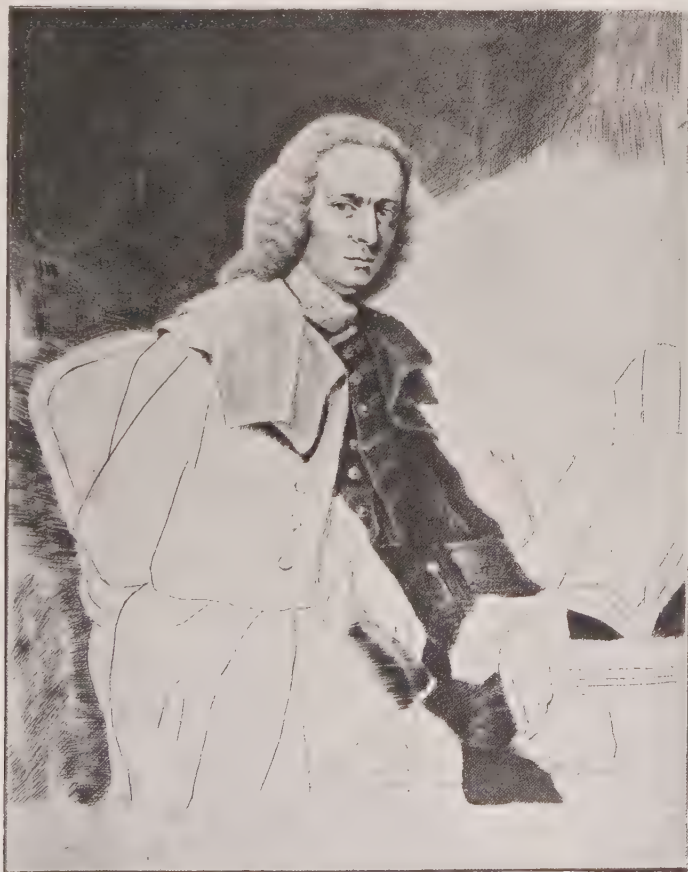
THE admirable work by Mr. W. F. Dickes on *The Norwich School of Painting*, issued by Messrs.

"*The Norwich School of Painting*"  
Jarrold & Sons  
£2 2s.

Jarrold & Sons, has met with such a notable reception owing to its excellence and also to the growing interest in work of John Sell Cotman and his contemporaries, that the edition is rapidly becoming exhausted.

As was truly said by our reviewer when noticing the work some months ago, "No art lover can afford to be without this volume, no collector is safe without it, no art library is complete lacking it."

The work is especially valuable owing to the fact that it contains matter never before brought together, and the lives of the artists and the things they did are so fully dealt with that the work is literally the last word on the subject. The illustrations are also notable both for their number and their size.



WALTER BAKER, BY THOMAS WORLIDGE

SECOND STATE



THE recent acquisition by the National Gallery of Ireland of Robert Hunter's imperfectly composed

**Miss Woollery  
as Sigismunda  
By Robert Hunter**

but soundly interpretative portrait of Miss Frances Barnett Woollery as Sigismunda has occasioned a disentanglement of the scanty records of a charming, if long forgotten, actress, and evoked recollections of a once fashionable Irish portrait painter, examples of whose work are sadly to seek in our public collections. If no man may be called happy save he who has no history, then, indeed, the shade of Robert Hunter must rest in peace.

Ambitious to shine in the higher walks of the drama, Miss Woollery first swam into the public ken at the Haymarket in June, 1784. Pathos rather than power was the distinguishing note of her art, and by dint of confining

herself to characters like Desdemona, Cordelia, and Sigismunda, whose appeal was purely sympathetic, she managed to hold her own very respectably at a time when Mrs. Siddons, who revelled in characters of deeper tragic power, was in the first blush of her imperious and unchallenged career. Choice, not necessity, had drawn this gentle and gracious spirit to the vitiated atmosphere of the footlights (she was the daughter of a rich Jamaican sugar planter), but three years of increasing favour and growing accomplishment sufficed to quench the ardour of her ambition. In 1788 Miss Woollery

definitely retired from the stage on her marriage with Mr. J. H. Cottingham, an Irish gentleman of means, and for a score of years led a happy, tranquil life, surrounded by a troop of adoring children. Among the disillusioning factors which drove her from art to domesticity, chief place must be given to a season spent in Dublin in the winter of 1785-6, where the

whole-souled enthusiasm of the playgoing public and the respect of rank and fashion could not reconcile her to the sordid surroundings of a theatre controlled by a libertine and a tyrant. For her benefit at Smock Alley, on February 22nd, 1786, Miss Woollery had appeared as Sigismunda, in Thomson's old tragedy, precisely the character in which Hunter with mere paint and canvas mirrored her pure soul before her departure from Ireland. Than this desirable painting, few



MISS WOOLLERY AS SIGISMUNDA

BY ROBERT HUNTER

portraits of any considerable age, dealing with ill-remembered notabilities, are better authenticated. On the death of Mr. J. H. Cottingham, in 1820, this picture of his long deceased wife passed into the possession of their eldest son, who left it in 1866 to his eldest daughter, Mrs. Ashley. Eventually that lady bequeathed it to her brother, the late James Cottingham, M.A., of Manchester, whose executors sold it at Christie's in May, 1906. The purchaser was a dealer who disposed of his bargain to the National Gallery of Ireland. Surely there is a sound object-lesson in all this. Much confusion would be

saved to the historian if all portraits of players were equally well authenticated. At present one flounders about in a welter of conjecture. Only the other day it was discovered that Pond's lovely pastel portrait of Peg Woffington (so easily identifiable by the mezzotint) had been for years unblushingly ascribed in the Garrick Club collection to Benjamin Wilson.—W. J. L.

THE scene is laid within a Gothic architectural structure, divided into three compartments. In the centre the Virgin Mary is represented holding the Infant Jesus upon an altar; facing her stands a High Priest in sacerdotal vestments. On both sides and behind the altar are personages holding burning candles and carrying doves.

The episcopal city of Tournai, where arts had been flourishing from very remote times, possessed at the beginning of the 15th century a talented painter named Robert Campin, whose works, assuming that some have survived, remain to this day unidentified. It is, however, well ascertained that this artist had two pupils, Jacques Daret and Roger de la Pasture, better known as Van der Weyden, which is but a translation of his name.

The works of these two artists and of other painters as well, which were until recent years ascribed to Van der Weyden alone, are now well differentiated. When the distinctive characteristics of each artist were first perceived, the identity of Jacques Daret, the author of the erroneously attributed works, had not yet been definitely established, but there was abundant evidence that these works were by the hand which executed the remarkable and celebrated panels preserved in the Stadel Institute at Frankfort, and originally painted by Jacques Daret for the ancient Abbey of Flémalle; hence the name of "Maître de Flémalle" which was bestowed upon him and by which he has become known. The artist, like his master, was a native of Tournai, and his association with the small town of Flémalle seems to have ended with the completion of the above-mentioned works; he, however, played a much more important part at Bruges, where he was one of the leading artists employed on the decorations for the festival held on the institution of the Order of the Golden Fleece by Philip the Good, Duke of Burgundy, in 1429, and on the occasion of the wedding of Charles the Bold, which took place in the same city.

Among the works of the master are: a Triptych in the Liverpool Museum; a Nativity, at Dijon; a St. Gregory's Mass in a private Hamburg collection.

OUR colour plate, *Le Baiser Envoyé*, reproduced in the present number, is a typical example of the work of Jean Baptiste Greuze, and at the same time admirably represents Charles Turner's skill at its best. The most prolific mezzotinter of the nineteenth century, Charles Turner also practised in stipple, though his prints in this manner are few in number. In his earlier years he obtained the post of custodian of the china at Blenheim, the seat of the Duke of Marlborough, and soon attracted the Duke's attention by a drawing that he made of an Oriental plate. He became an engraver, and was immediately successful, his mezzotint portraits and his prints after J. M. W. Turner being especially notable. Ranking with Cousins, S. W. Reynolds, and W. Say in the estimation of the collector, his prints frequently realised large prices, his *Lady Louisa Manners* having made as much as £200, and his *Lady Hood* having made 90 guineas.

We also reproduce in this number another of S. W. Reynolds's small plates, from an unfinished picture by Sir Joshua Reynolds.

The portrait of the Rev. Alexander Dyce as a boy, which we reproduce as a plate in this number, is a by no means well-known example of Raeburn's art, though it has been in the possession of the nation since 1869. In addition to it being a splendid instance of the work of the greatest of all Scottish portrait painters, it is also interesting owing to the fact that it is the portrait of a Scotsman equally famous in another sphere. Alexander Dyce, born in Edinburgh in 1798, will be ever revered by lovers of literature for his edition of the works of Shakespeare, which still remains the standard edition of the great dramatist, and also for his magnificent library of 15,000 volumes which he so generously bequeathed to the nation.

#### Old Iron Coffer.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In your issue of December, 1906, I notice a photo. of an old iron coffer, with a request for information. I know of two coffers exactly like the one photographed: one is in the Tower of London, but its key is lost; the other is in the possession of Capt. de Salis Filgate, Lissrenny, Dunleer, Co. Louth, Ireland. He has the key to his and still uses it. Both these are said to have been taken out of wrecked Spanish ships of the Armada. Capt. de S. Filgate would, I am sure, give you all information if asked.

Yours truly,

E. M. PAYZANT (Mrs. W. L. Payzant).



## Old Iron Coffe

The Editor of THE CONNOISSEUR

DEAR SIR,—The old iron coffe represented in your Notes and Queries column of December, and belonging to Col. H. C. N., closely resembles one belonging to me, recently bought in Middelburg, Holland, where it had evidently come down from the Middle Ages. I attribute it to the period of Spanish occupation, and think it to be Spanish work. Mine is so similar in design as at first sight to appear the same, but is about four inches longer, and has a larger and more elaborate steel open-work lock-plate, made of nine oblong pieces, with a small boss in the centre of fine steel armour-plate, chased. The edge of the cover is also lined with an inch wide of sword steel chased in beautiful arabesques, the spaces being of blued steel. The bolts are seven, and the two hinges also act as bolts. The false lock, hasps, handles and keys are the same as Col. N.'s. The key-hole in the top is covered by an oblong piece of the top opened by a secret spring worked by pressing one of the smaller rivets. A little inner box is opened by the smaller key, and is also a spring lock. Furthermore there is a long bolt at each end inside the coffe, the bottom of which is shaped like an auger; these can be screwed through holes under them into the floor to prevent the coffe being lifted. The old locksmiths were also the armourers. Bodley's strong-box at Oxford is somewhat like these. He seems to have got it in the Netherlands in the reign of Queen Elizabeth. I shall be glad to learn more of these interesting articles.

Montreal.

W. D. L.

## Prince Charlie's Shield

The Editor of THE CONNOISSEUR.

DEAR SIR,—With reference to the note and illustration on page 120 of this month's CONNOISSEUR, I would beg to point out that the target borne by Prince Charles Edward at Culloden is in the possession of Cluny Macpherson, of Cluny Castle, Inverness-shire. It was exhibited at the Glasgow Exhibition in 1888 (exhibit 558), and in the Stuart Exhibition 1889 (exhibit 586).

There are very fine illustrations of it in *The Royal House of Stuart*, by William Gibb (Macmillan, 1890), plate xxxix.; *Scottish National Memorials*, Glasgow, 1890, page 135; *Prince Charles Edward*, by Andrew Lang (Goupil & Co., 1900), page 211.

"The target is of circular form, about twenty inches broad, and is covered with leather, and lined with leopard skin. The surface is studded with silver ornaments richly chased; in the centre is the head of Medusa, in which a spike, now missing, could be inserted, surrounded by trophies of arms and floral

devices, the whole being surrounded by a border of silver steeds.

"The target was made in France for Prince Charles Edward Stuart, and carried by him at Culloden." Descriptive note by St. John Hope in *The Royal House of Stuart*.

The Cluny Macpherson of the day, of course, took a prominent part in the 'Forty-five.

Yours faithfully,

4th February, 1907.

F. L. MAWDESLEY.

AN Exhibition of early British mezzotint engravings will be opened at the Leicester Galleries on March 16th. It will cover the best period of the art, and ought to prove of great interest to collectors.

## Books Received

- English Costume: "Georgian,"* by D. Clayton Calthrop, 7s. 6d. net. (A. & C. Black.)
- Braintree and Bocking*, by May Cunnington and Stephen A. Warner, B.A., 5s. 6d. net. (Arnold Fairbairns.)
- Bell's Miniature Series of Painters—Titian*, by Hope Rea, 1s. net; *Great Masters—Van Dyck*, by Lionel Cust, M.V.O., 5s. net. (G. Bell & Sons.)
- Plymouth in History*, by Roger Barnicott, illustrated by W. S. Lear, 1s. net. (Cornubian Press.)
- Practical Stencil Work*, by F. Scott-Mitchell, 3s. (The Trade Papers Publishing Co.)
- A Twice Crowned Queen, Anne of Brittany*, by Constance Countess de la Warr, 7s. 6d. net. (Eveleigh Nash.)
- The Plantagenet Roll of the Blood Royal*, by the Marquis of Ruigny and Raineval, 4 gns. net. (T. C. & E. C. Jack.)
- The "You" and "I" Ballads*, by Eenerolf Oga Long, 6s. net. (Gay & Bird.)
- Perugino*, by Edward Hutton, 2s. net; *Antonio Pollajuolo*, by Maud Cruttwell, 7s. 6d. net. (Duckworth & Co.)
- Apollo: An Illustrated Manual of the History of Art throughout the Ages*, by S. Reinach, 6s. net. (W. Heinemann.)
- The Royal Academy Exhibitors*, Vol. VIII., by Algernon Graves, F.S.A., 42s. net. (Henry Graves & Co. and G. Bell & Sons.)
- Orkney and Shetland Old-Lore*, No. I. (The Viking Club.)
- Essays on Glass, China, Silver, etc.*, by Frans Coenen, 6s. net. (T. Werner Laurie.)
- Moorish Remains in Spain*, by A. F. Calvert, 42s. net. (John Lane.)
- Library of Congress, Report for the Year ending June, 1906.* (Washington.)
- Reproductions from Illuminated MSS. at the British Museum*, 5s. (British Museum.)
- The Vicar of Wakefield*, by Oliver Goldsmith, Preface by Austin Dobson, 2s. net. (Macmillan & Co., Ltd.)
- The Year's Art, 1907*, 3s. 6d. net. (Hutchinson & Co.)





MESSRS. HODGSON & Co. opened the New Year on January 9th with a miscellaneous sale lasting three days. The largest amount realised was

£37 for a complete set of the *Transactions of the Entomological Society of London* from the commencement in 1836 to 1905. In February last year Burton's *Arabian Nights*, 16 vols., 1885-

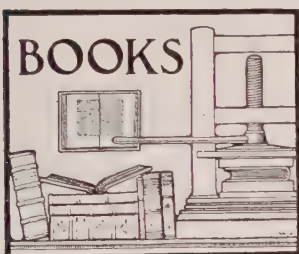
1886, sold at Sotheby's for £26 10s., and at the sale we are now considering that identical amount was realised for another set. Very probably the earlier record was followed, as is often the case, but however that may be the work may be regarded as standing unusually firm, though at a price somewhat reduced from what was usual three or four years ago. It may be mentioned incidentally that Smithers's reprint 12 vols., with Letchford's series of illustrations, together 13 vols., 1894, realises about £5 at the present time (cloth extra).

The first sales of the year are rarely important, and this one of Messrs. Hodgson's was no exception to the rule. A few good books are noticeable, however, as for example, Jones & Eardley-Wilmot's *Records of the Royal Military Academy*, 1851, 4to, which sold for £7 10s. (original cloth), and Crisp's *Fragmenta Genealogica*, vols. I to II, 1889-1906, £6 15s. (half vellum). A complete set of Howard's *Miscellanea Genealogica et Heraldica* from the commencement in 1868 to 1906, sold for £14 15s. A point to be remembered in connection with this work is that the first four volumes should contain a number of coats of arms, sometimes, as in this instance, illuminated in gold, silver, and colours. These coats of arms are nearly always missing, having been bound up only in a very limited number of copies.

The great feature of Messrs. Sotheby's sale of January 14th and following days was a copy of the imperfectly printed *Countesse of Pembroke's Arcadia*, by Sir Philip Sidney, printed for William Ponsonbie

in 1590, 4to. This realised £165, as against £450 obtained for a better copy in March, 1905. Both were defective, the higher priced one having a blank leaf missing and the title page in anything but good order. That which now realised £165 had the epitaph on the reverse of folio 311 supplied in contemporary manuscript, and three leaves, also in manuscript, by a later hand. Some other leaves were torn, and on the whole the condition left much to be desired. The importance of this, the first edition, lies in the fact that several of the poems contained in it were not reprinted in the later issue of 1593. Indeed, the variations noticeable in the text are very numerous, the Countess having herself revised the second edition and made many alterations. Another book, though of much more recent date, and in itself comparatively unimportant, is noticeable by reason of the many alterations it embodied or was made the medium of. This is Lord Byron's *Poems on Several Occasions*, printed at Newark in 1807 by S. & J. Ridge. The copy sold on this occasion realised £38, but had been rebound in calf, and was soiled in two or three places. In December, 1901, a presentation copy in the original green boards, but without the pink label on the back, realised as much as £129. A hundred copies are said to have been printed, but very few can now be accounted for. It is in effect a reprint of the suppressed "Fugitive Pieces" of 1806 with certain alterations and additions, and was issued privately. Subsequently four or five editions were printed for the public, that of [1831] being the first public issue in which all the suppressed poems appeared.

This sale of Messrs. Sotheby's was catalogued in 1,402 lots and realised £2,482, so that it was not of first-rate importance. In addition to the books already mentioned the following are noticeable either by reason of the infrequency of their occurrence or because they are of more importance than the majority we are accustomed to see in the early part of the year:— Parkinson's *Paradisi in Sole, Paradisus Terrestris*, 1629, folio, £26 (old morocco); Ireland's *Life of Napoleon*, 4 vols., 1823-27 (titles dated 1828), £17 5s. (old calf); Shelley's *Zastrozzi*, 1810, £16 10s. (morocco extra); Boydell's *Shakespeare Gallery*, 2 vols., 1803,





atlas folio, £16 10s. (half bound); *The Stafford Gallery* by Ottley & Tomkins, 4 vols. on the largest paper (imperial folio), 1818, £23 10s. (proof plates coloured and mounted, morocco); and an extraordinary little book, printed for the Company of Stationers in 1600, known as *Writing Tables, with a Kalendar for XXXIII. Yeares*. These Tables were made by Robert Triplet, who had also compiled the calendar and four tablets on which were printed "godly exercises of prayer," a description of weights and measures, and what seem thoroughly practical, a table of distances to London and a ready reckoner. The text was in black letter and had many small woodcuts scattered about. The sum realised for this relic of Elizabethan days was £20 10s.

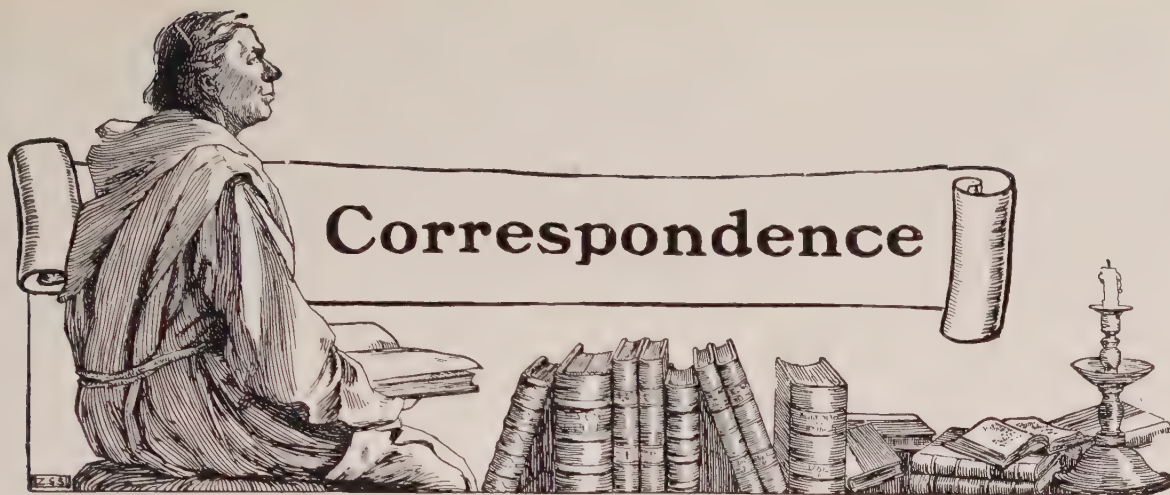
The sale held on January 23rd and two following days at Hodgson's was unimportant from our point of view, and at this juncture we stop to notice a copy of the first edition of Dante's *Divina Commedia* having the commentary of Christopher Landino, sold by Messrs. Knight, Frank, & Rutley for £19. This was printed at Florence in 1481 and bears the imprint of Nicholo di Lorenzo della Magna. It may be mentioned incidentally that the actual first edition of this famous work was printed at Mantua in 1472 under the editorship of Colombino Veronese. The pre-eminence of the edition of 1481 lies in the fact that it contains nineteen designs for the Inferno by Sandro Botticelli and Baccio Baldini, which designs, by-the-way, are very rarely found complete. Sir Thomas Carmichael's copy, which contained them all, realised as much as £1,000 at his sale in March, 1903, notwithstanding the fact that the book, as a whole, was not without defect. The more illustrations the volume contains the more it realises, and this example sold by Messrs. Knight, Frank, and Rutley was very deficient. Many copies have been sold during the last fifteen or twenty years at sums varying from a few pounds to fifty pounds, and not one of them contained more than two or three of the plates, the remainder having either not been bound up or disappeared.

The library of the late Mr. Samuel Eyres Wilson, of Bedford Square, sold at Sotheby's on January 23rd, consisted almost entirely of English books, of which the following constitute an excellent type:—Apperley's

*Life of Mytton*, the second edition of 1837, £11 15s. (morocco extra); *The English Spy*, 2 vols., 1825-26, with the seventy-two coloured plates by Robert Cruikshank, £18 (half morocco); De Foe's *Fortunate Mistress*, 1724, £10 10s. (calf extra); *The Three Tours of Dr. Syntax*, written by William Combe within the Rules of the King's Bench Prison, 3 vols., first editions 1812-21, £20 (morocco extra); the first edition of Sterne's *Tristram Shandy*, 9 vols., 1760-67, containing, as is often the case, the author's signature in three of the volumes, £13 10s. (morocco extra); and the Kelmescott *Works of Chaucer*, 1896, folio, £49 (as issued). Many of Mr. Wilson's books had, it was noticed, been rebound in high-class style by Riviere, Larkin, and other craftsmen, and, despite their elegant appearance, it might, from a pecuniary point of view, have been better had they been left alone.

Several other sales, all relatively unimportant, were held during January. The late Mr. Archibald Ballantine's library was dispersed at Sotheby's on the 24th, and the late Mr. Albert Way's library at the same rooms on the 29th and two following days. Messrs. Puttick & Simpson's sale of the 30th and following day was fairly good, the feature consisting of a number of works on Freemasonry collected by Mr. C. E. Ferry. Messrs. Hodgson's sale of January 31st was continued on the first day of the following month and more properly belongs to it. A mass of books changed hands on these occasions, but not many proved to be of exceptional interest. It will be more convenient to take them together and to single out the following:—*Literarum quibus Henricus Octavus respondit, &c.*, a reply by Henry VIII. to a certain letter of Luther's, printed by Pynson in 1526, 8vo, £51 (calf, fine copy); Bishop Hooper's *Godly and most Necessary Annotations*, printed at Worcester in 1551, 8vo, £23 10s. (old calf); *Fabyan's Chronicle*, 2 vols. bound together in oak boards, 1533, folio, £18 15s.; *Paradise Lost*, having the seventh title-page, 1669, 4to, and an inscription "Bought att ye Seige of Corke, in Ireland, p. 6d., Sept. 29, 1690," £21 10s. (old calf); Lescarbot's *Nova Francia*, 1609, 4to, £30 (calf, title mounted); and Thomas Nash's *Returne of the Renowned Cavaliero Pasquill of England*, 1589, 4to, £11 (old calf, one leaf defective).





## ANSWERS TO CORRESPONDENTS

*N.B.—All enquiries must be accompanied by coupon, which will be found in the advertisement pages of each number.*

**Books.**—*History of the Plague in London in the Year 1665.*—7,354 (Long Sutton).—You do not give the date of your book. Send an exact copy of title-page.

**Scott's Poetry, 1847.**—9,021 (Leeds).—Your edition is of no value. The author of *The Economy of Human Life* is Robert Dodsley.

**"All the Year Round."**—9,090 (Ilford).—The four volumes are only worth about 2s. 6d. each.

**"The Grammar of Ornament," 1868.**—9,139 (Leamington).—This book should realise about 35s. *The Art of Illumination, 1860, £1*; and *Dryden's Fables, 1797, £1 1s.*

**"Angliae Ruina."**—8,915 (Littlehampton).—The value of this book is about £1, and of *The Works of William Hogarth, 1833, about 10s.*

**"Mr. Mundi at Home."**—8,947 (Southampton).—Your book would bring less than 5s. at auction.

**"Almanach Des Muses."**—8,952 (Haslemere).—This work is only worth a few shillings.

**National Gallery of Pictures by the Great Masters, 2 vols.**—8,953 (Worship Street, E.C.).—The two volumes you name have no special value. They would fetch a few shillings in a sale.

**"Phaedrus," by Christopher Smart, 1765.**—8,961 (Sittingbourne).—The value of this book is about 5s.

**"A Christmas Carol," 11th edit.**—9,059 (Sheldon).—This is not worth more than 2s. 6d.; *Il Petrarca, 1563, about 10s.*

**Engravings.**—"The Proposal," after G. H. Harlow, by J. Thomson. —8,918 (Liskeard).—The value of this engraving is not more than 7s. 6d. to 10s.

**"St. Giles's Beauty," after J. H. Benwell, by F. Bartolozzi.**—8,930 (Darlington).—This coloured print may be worth £20 or more according to state, and *Ceres*, after J. B. Cipriani, by Bartolozzi, about £10 or £12. The mezzotint, *The Musician*, should fetch £4 or £5. The other three engravings you describe are of no material value.

**"Emma, Lady Hamilton," after George Romney, by John Jones.**—8,937 (Witham).—The print of which you enclose photograph may be worth £40 or £50, but we must see the original to give a definite opinion. *Grouse Shooters in the Forest of Bowland*, after J. Northcote, by G. Dawe, finely printed in colours, should bring £20 or £30. The other print on your list is of no importance.

**"Ellen and Roderick Dhu."**—8,923 (Manchester).—The print you describe is of very small value.

**"The Return from Market," after F. Wheatley, by C. Knight.**—8,965 (Nuneaton).—The value of your coloured engraving is probably about £4 or £5.

**Prints of Towns and Cities.**—8,981 (Stourbridge).—If your prints are the ones we have in mind, namely by S. & N. Buck, they are worth about 12s. apiece.

**Beggar Series, by Pieter Quast.**—8,994 (Waltham-stow).—Your etchings would only fetch 10s. apiece at the outside. You could obtain presentation plate in the manner stated.

**Furniture.**—**Mahogany Chairs.**—8,602 (Crouch End).—As your chairs are worm-eaten, their value is, of course, depreciated. We cannot form any idea of their age unless you send a photograph.

**Mahogany Chairs.**—8,993 (Faversham).—From the photograph your chairs appear to be 18th century. The arm-chairs are worth 7 guineas the pair, and the others about 2½ guineas each.

**Pictures.**—**J. M. W. Turner, R.A.**—8,914 (Lr. Broughton).—It is impossible to judge the value of works of art without inspection. Assuming your Turner water-colours to be copies, they have no fixed value. It depends upon their artistic merit and attractiveness.

**Pottery and Porcelain.**—**Mason.**—8,945 (Curragh).—Your plates, marked Mason, are worth a few shillings apiece. We cannot value your jugs without further description.

**Chelsea Figure.**—8,603 (Burton-on-Trent).—Your Chelsea figure of the "Goddess of Felicity" cannot be definitely valued unless inspected, as it depends to a great extent upon the quality of the decoration. An average price would be from £8 to £10. Your Wedgwood candlesticks are of small value. The letters W. J. W. show that they are comparatively modern, i.e., made since the year 1851.

**Vase.**—8,599 (Ramsgate).—Your vase is probably of German make, but the photograph is too indistinct to enable us to form any idea of its value.

**Leeds.**—8,990 (Sutton).—If your china is genuine old Leeds, it is of some value to collectors; but your description is too vague to enable us to say exactly what it is worth.

**Chinese Vases.**—8,931 (Fredericia).—As far as we can judge from the photograph sent us, your vases appear to be about 100 years old. They do not seem to be of fine quality, and the auction value in this country is probably not much more than £10 or £12. We cannot decipher the marks from your copy.

**Crown Derby Figure.**—8,954 (Bolton).—From photograph, your figure appears to be a fine example of Crown Derby. It should be worth £12 to £15.

**Objets d'Art.**—**Pewter Teapot.**—8,966 (Ramsgate).—Chinese pewter is not much in demand. In a good auction sale in London your teapot would probably realise between 15s. and £1.

**Old Seal.**—8,975 (Archenfield).—You do not say whether your seal is of brass or gold. If the former, however, it is not worth more than about 7s. 6d.

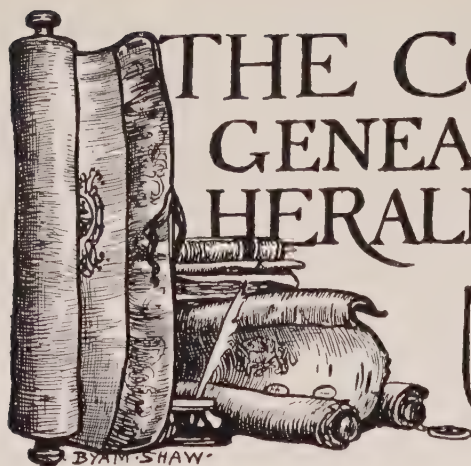
**Iron Chest.**—8,651 (Eltham).—This is a 16th century jewel-box. In the photograph, the painting does not appear to be in very good preservation. You should get about £2 for it. Your chair is early 19th century, of no great value.

**Bronze Relief.**—8,984 (Bromley).—The mark on your bronze relief of the Virgin Mary suggests that it is of modern make. It is impossible to state the maker, as there are so many who produce articles of this kind now.

**Brass Inkstand.**—8,919 (Hackney).—As far as we can tell from your description, your inkstand is only worth a few shillings.

**Weapon.**—8,938 (North Shields).—We cannot value your old weapon from your description. Send for inspection. As your book is imperfect, it is of no value.





# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

## Special Notice

READERS OF THE CONNOISSEUR who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, paintings of arms made, book plates designed, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

## Answers to Correspondents Heraldic Department

906 (London).—Christopher Benson, from whom descended Edward White Benson, Archbishop of Canterbury 1882-1896, was not the Christopher Benson, of Norwoods, who was born in 1685. Christopher, the Primate's progenitor, was the eldest son of Robert Benson, of Northwoods, "an old farmstead in the parish of Dacre," in the county of York, now the property of Sir Henry Day Ingilby, Bart., and was baptised in 1703. He married, about 1733, Bridget Clarke, of Appletrewick, and died in 1765, having had five sons, the fourth of whom, Edward, was the Archbishop's great grandfather. The Christopher, of Norwoods, to whom you refer, was the eldest son of Christopher Benson, who came of a senior branch of the family, and he does not appear to have had issue. The Bensons are said to be descended from one Thomas Benson, of Branga Lodge, Thornthwaite, Co. York, who was living in the reign of Edward IV.

915 (Paris).—The ancient Lincolnshire family of Bolles is understood to have become extinct in this country and the name has practically disappeared from England, though it still survives in America. One branch of the English family was seated at Scampton Hall, and John Bolles of that place, son and heir of Sir George Bolles, Lord Mayor of London, 1617-1618, was created a baronet July 24th, 1628. He died unmarried, December 23rd, 1714, when the title became extinct.

Sir John Bolles is stated to have "lived in great state," and in the *Sloane MSS.* is to be found a letter from him to Sir Hans Sloane dated "here atte Scampton Hall, 26 Aug. 1702," and signed "John Bolles, Duke of Oakham & Alençon, Protector to James III." There is no mention of these titles in the *Jacobite Peerage*, and the writer has been unable to trace their origin. Mary Bolles, of Osberton, Co. Notts., widow, was created a baroness of Nova Scotia, December 19th, 1635, with remainder to "her heirs male and assigns." She was widow of Thomas Bolles, of Osberton, by whom she had two daughters. Her first husband was Thomas Jopson, of Cudworth, Yorks., and she was succeeded in the title by her grandson, Sir William Jopson, on whose death, without male issue, in 1673, the baronetcy became dormant or extinct. The American family of Bolles claim, it appears, to be descended from the old English family, but the writer is unable to say if any steps have been taken to substantiate this statement.

921 (New York).—(1) The armorial bearings of the family of Richard Bancroft, Archbishop of Canterbury 1604-1610, were:—*Or on a bend between six cross crosslets azure three garbs of the first. Crest, A garb between two wings expanded or.* The Archbishop was a son of John Bancroft, "gentleman, of Farnworth, Lancs.," and was born in 1544. After filling various important ecclesiastical offices, he was appointed Bishop of London in 1597, promoted to the Primacy in 1604, and died November 2nd, 1610. John Bancroft, his nephew, who became seventh Bishop of Oxford, was born in 1574, and died February 12th, 1640-1. (2) Joseph Bancroft, who died in 1753, was the founder of the Manchester Infirmary. (3) It is not unlikely that the ancestor of George Bancroft, the American historian and diplomatist, emigrated from Lancashire or a neighbouring county.

929 (London).—To render the Seize Quartiers complete, each of the sixteen ancestors from whom an individual descends (*i.e.*, his eight immediate paternal and his eight immediate maternal ancestors) must have been entitled to bear arms. Surprising as it may seem, there are comparatively few even of our best families who can answer to the requirements of this "test of blood." The hatchment, however, of Lady Clementina Fleming, Baroness Elphinstone, who died in 1799, is a remarkable exception. Of her sixteen ancestors there was not one under the rank of an Earl, and all of them of ancient and illustrious houses.

938 (Exeter).—Sir John Finett, the author of the quaint old volume in the King's Library at the British Museum on the subject of diplomatic precedence, was the son of Robert Finett (or Finet) "of Soutlon, near Dover," and was born in 1571. His great grandfather came from Italy with Cardinal Campegius, and having married a maid of honour to Queen Catherine, settled in England. John Finett was sent on a special mission to France in 1614, and was knighted in the following year. About this time he was made Assistant Master of the Ceremonies to James I., and in 1626 was appointed Master of the Ceremonies to Charles I. He married Jane, daughter of Henry, Lord Wentworth, of Nettlestead, in Suffolk, and sister of the Earl of Cleveland, and died July 12th, 1641. He was buried in the church of St. Martin's-in-the-Fields.

# ADVANCED MUSICAL TASTES

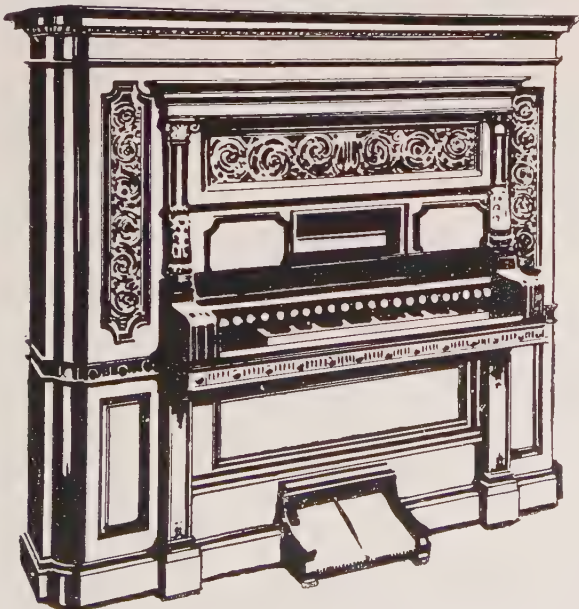
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# Important Announcement

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## THE VALUATION OF WORKS OF ART

THE great success which has attended the endeavours of the Proprietors of *THE CONNOISSEUR* to assist possessors of the various objects of art and interest submitted to their experts for valuation, has encouraged them to considerably extend the sphere of services in this direction.

It is abundantly evident from correspondence which reaches the Editor, that a great many readers of *THE CONNOISSEUR* are anxious to have some enlightenment upon the merits of pictures, engravings, bronzes, tapestries, porcelain, furniture, books, manuscripts, arms and armour, and other articles which, either by inheritance or by purchase, have gradually accumulated in the home. Such advice and opinion, to be of any practical value, must be rendered by qualified and disinterested judges of the different branches of art of which a collection or accumulation of possessions is composed.

The expert of fifteenth or sixteenth century pictures is not, as a rule, the best judge of the value of modern paintings, and an authority upon early Roman or British pottery will hardly be the most reliable exponent of the merits of Old English or Continental porcelain of the eighteenth century.

The staff of art experts in consultation with the Editor with regard to the scheme now proposed, comprise the leading authorities upon their respective branches of art, and they have placed their valuable services at his disposal upon generous terms to meet the views of readers of *THE CONNOISSEUR* who do not wish to pay the large fees usually demanded.

The necessity for having expert advice may be emphasized by the mention of two instances which have recently come to the Editor's knowledge, and serve to show how frequently very valuable and interesting specimens may be exposed to common danger without any especial care or protection,

while spurious and comparatively worthless copies are treasured and guarded—want of knowledge in either case sometimes leading to disastrous results.

Not long ago a gentleman left by will a Sèvres service to one of his daughters, as the equivalent of a sum of three thousand pounds, which was bequeathed to each of her sisters. It was only when the will was proved that the Sèvres china was discovered to be redecorated, and its value about two hundred and fifty pounds.

The pair of old Chinese porcelain vases with black ground colour which were sold at Christie's last December for nearly four thousand pounds, formerly belonged to a retired banker, who was ignorant of their value, and at his death they were estimated by a local dealer for probate at the sum of £100. Numerous instances of a similar nature with regard to pictures, prints, and manuscripts could be cited.

The Proprietors of *THE CONNOISSEUR* propose to send to *any address in the United Kingdom* a qualified expert to give general advice and explanations as to art collections, for a small fee ranging in amount from two guineas to one hundred guineas, according to the value and size of the collections, and to charge besides the exact out-of-pocket travelling expenses.

When from the nature of the property upon which advice or assistance is desired, the service of more than one expert is required, some concession as to fees will be made in the inclusive terms arranged. Collectors will find that such terms are a great deal more favourable to their interest than the *ad valorem* fees generally charged by valuers.

Correspondents who desire to avail themselves of the services now offered should write fully as to the nature, extent and variety of the collection to be visited, and should address their communications to *THE CONNOISSEUR*, marked Valuation Department, 95, Temple Chambers, Temple Avenue, London.



# THORNTON-SMITH

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	£	s.	d.		£	s.	d.
Oak Gate Leg Table, to seat six ...	3	0	0	Mahogany Gentleman's Wardrobe ...	8	10	0
Oak Dresser, with upper part ...	8	10	0	Sheraton 4 ft. 6 in. Dressing Table ...	5	5	0
Jacobean Chairs, in old leather (set of 6)	16	0	0	Mahogany Washstand, with glass top	4	7	6
Oak Buffet, with Cupboards below ...	16	0	0	Mahogany Chest of 4 Drawers ...	3	15	0
Oak Side Table, carved top ...	2	12	6	Mahogany Tallboy, with dental cornice	8	8	0
Oak Corner Cupboard with shelves ...	3	0	0	Chippendale Bedstead, Spring Mattress	7	15	0
Sheraton 6 ft. 6 in. Inlaid Sideboard ...	15	0	0	Pair of Chippendale Chairs ...	3	12	6
Inlaid Mahogany Dining Table ...	7	10	0	4 ft. 6 in. Carved 4-post Bedstead ...	16	0	0
Set of Six Chippendale Chairs ...	15	0	0	Wing Arm Chair, on cabriole legs ...	6	0	0
Inlaid Mahogany 4 ft. 6 in. Dining Table	8	0	0	Grandfather Chair, upholstered in velvet	5	5	0
Gilt Convex Mirror, with carved eagle	6	10	0	6 ft. 6 in. Settee in Silk, serpentine back	12	10	0
Sheraton Inlaid Corner Cupboard ...	4	0	0	Hepplewhite Rail-back Settee ...	18	0	0
Bureau Bookcase, with glazed doors	13	10	0	Pair Satinwood Side Tables, inlaid ...	17	0	0
Chippendale Elbow Chair, with fret rails	8	10	0	Queen Anne Card Table, carved legs	5	15	0
Walnut Corner Chair, Queen Anne period	3	0	0	Copper Coal Scoop ...	1	15	0
Sheraton Pembroke Table, taper legs	1	17	6	Brass 4 ft. 6 in. Fender ...	1	12	6
Small round Mahogany Tea Table ...	16	0	0	Oak Hanging Wardrobe ...	7	10	0
Walnut Bureau, with enclosed drawers	6	0	0	Jacobean Chest of five Drawers ...	4	10	0
Mahogany 5 ft. Writing Table ...	8	0	0	Queen Anne Chest on twist leg Stand	12	10	0
Oak Bureau, with secret drawers ...	5	10	0	Queen Anne Walnut Secrétaire ...	10	0	0
Jacobean Caned Seat & Back Arm Chair	6	10	0	Mahogany Linen Press, inlaid ...	5	5	0
Old Oak Panelled Back settle ...	4	17	6	Queen Anne Stool, covered old brocade	4	5	0
Inlaid Mahogany Wine Cooler ...	3	3	0	Jacobean Carved Stool, caned top ...	2	5	0
Marble-top Hall Table, on cabriole legs	14	14	0	Brass Hanging Hall Lantern ...	1	11	6

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# THORNTON-SMITH

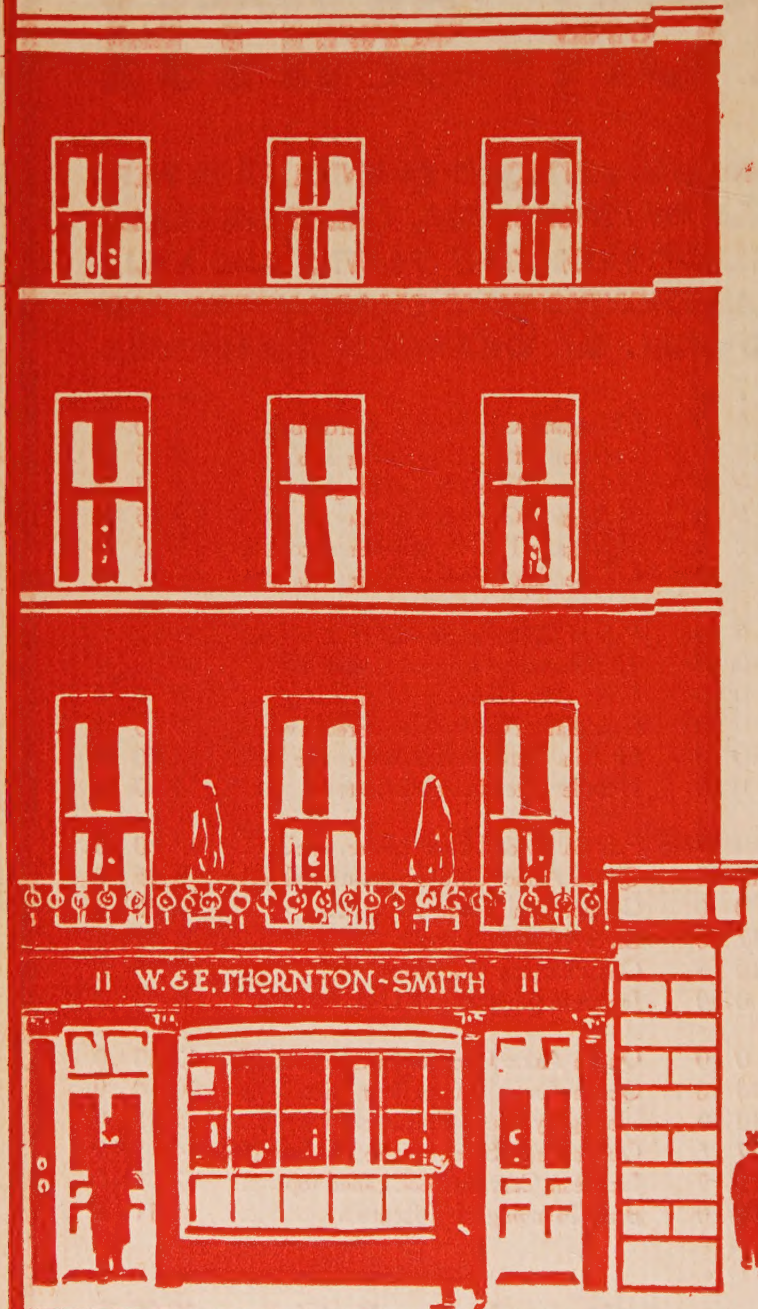
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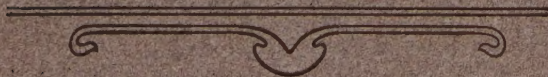
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